

# the stranger

FREE EVERY WEDNESDAY  
VOL. 24, NO. 33  
APRIL 15-21, 2015  
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EMP  
**POP**  
CONFERENCE!  
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## HEISTS

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SO HOW OLD DOES  
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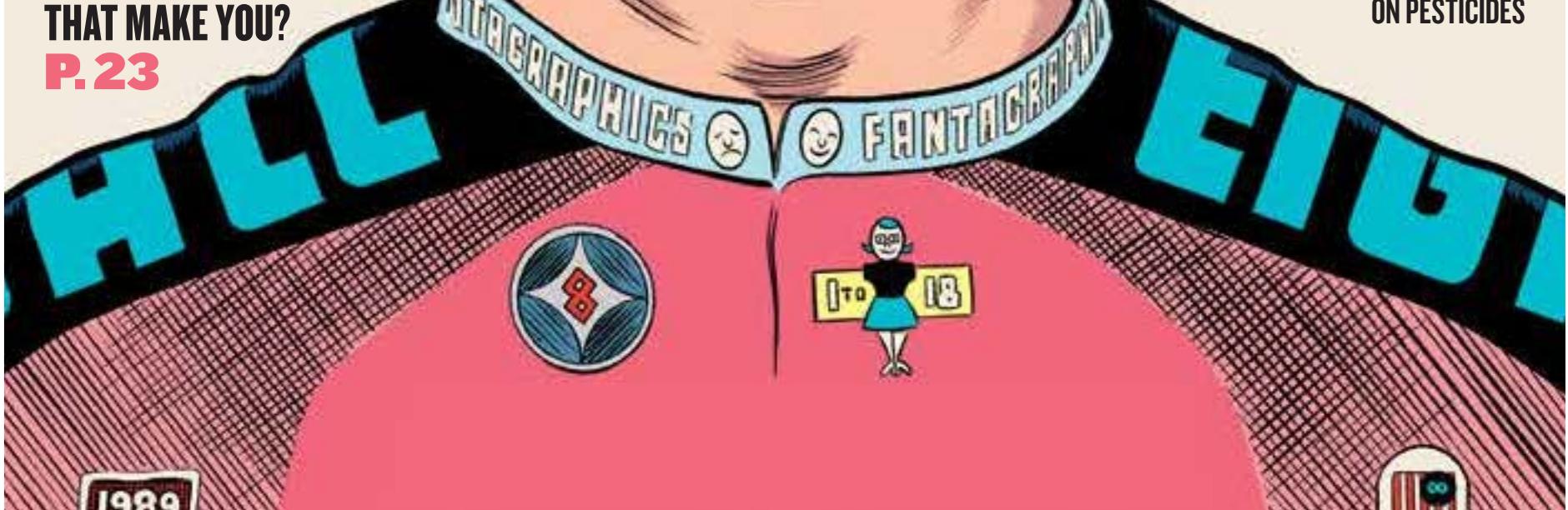
EMILY NOKES ON BEING  
STONED IN PUBLIC

## SEX

IS SO MUCH  
BETTER ON WEED,  
SAYS SARAH GALVIN

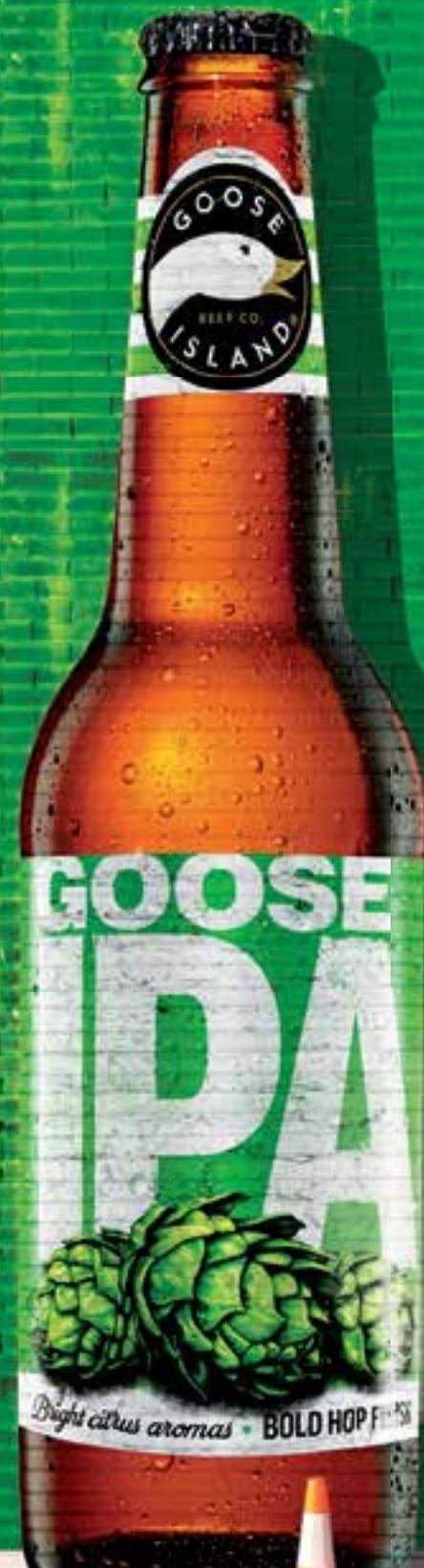
## SCIENCE

KATHLEEN RICHARDS  
ON POT ADDICTION AND  
TOBIAS COUGHLIN-BOGUE  
ON PESTICIDES



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# the Stranger

Volume 24, Issue Number 33 • April 15–21, 2015



KELLY O

**RECORD STORE DAY IS APRIL 18** *Travis Ritter, Dave Segal, and Emily Nokes weigh in, starting on page 13.*

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By DANIEL CLOWES

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**Editorial**  
SENIOR ENTERTAINMENT ACCOUNT EXECUTIVE Cheree Best  
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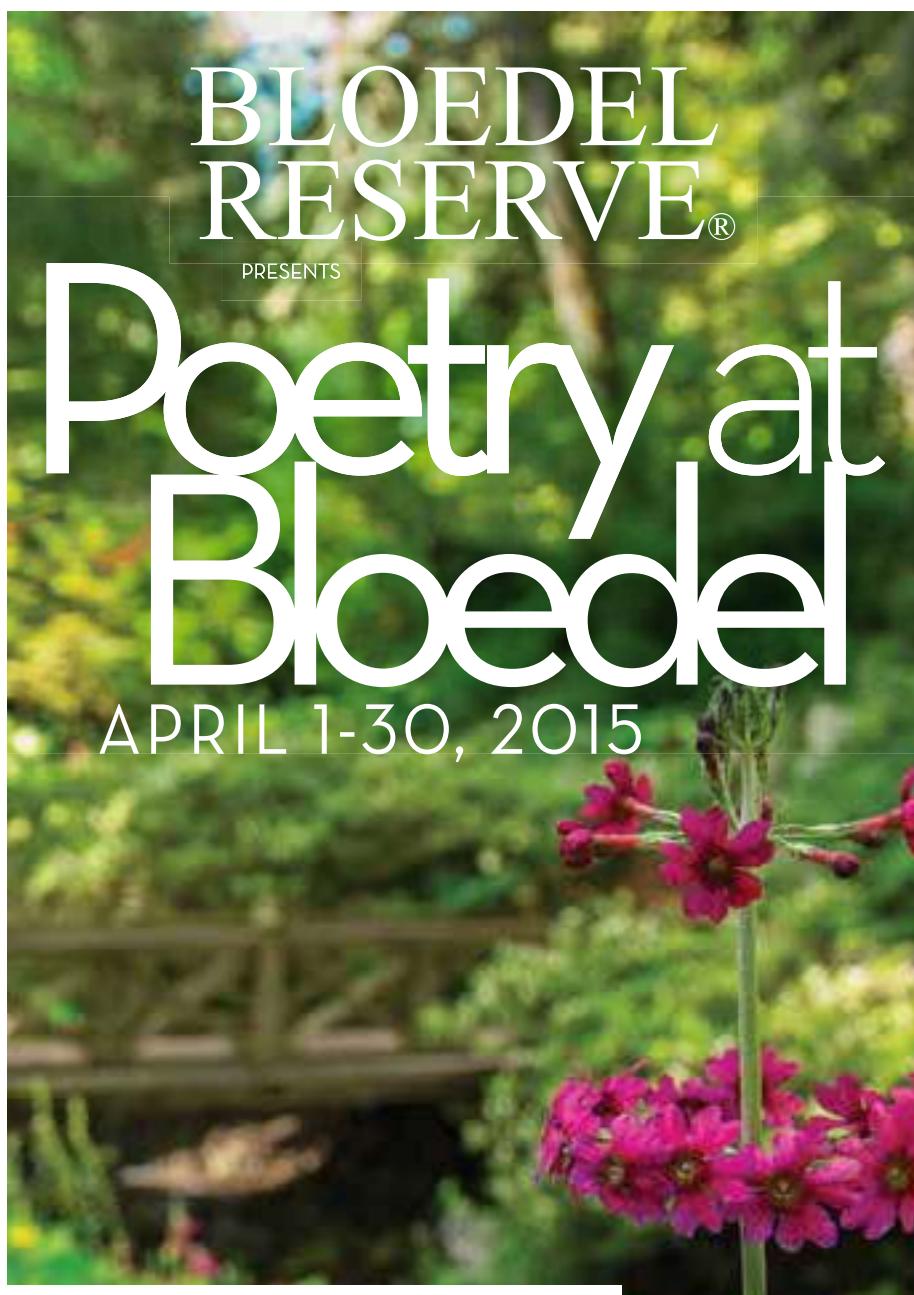
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# LAST DAYS

*The Week in Review* BY DAVID SCHMADER

**MONDAY, APRIL 6** This week of convicted terrorists, deadly weather, and history-altering, justice-enabling, absolutely horrifying cell-phone video kicks off with the saga of **Fredric Brandt**, the 65-year-old “dermatologist to the stars!” whose pioneering Botox treatments and other dermatological wizardry made him a revered source for such notable skin-havers as Madonna and Gwyneth Paltrow—until yesterday, when **Brandt was found dead** in his Miami home after committing suicide. Hogging the spotlight as news of Brandt’s death spread: reports that Brandt was “devastated” by comparisons to a dermatologist character on the newish Netflix series *Unbreakable Kimmy Schmidt*, played by Martin Short in a distinctly Fredric Brandt-like wig. “The show definitely deeply hurt him,” said Brandt’s publicist, Jacquie Trachtenberg, to the *Hollywood Reporter*. “He was being made fun of because of the way he looks... But the show was not the reason for his depression, and it was not the reason he would take his own life.” Trachtenberg’s assertions are backed up by suicide experts, who agree any single-factor theory of suicide is usually bunk. “The risk of looking just at the precipitating event is that it does not help us to understand what leads people to take their lives,” said Dr. Jill Harkavy-Friedman to *New York* magazine. “Your distressor is the thing that we see, but it doesn’t mean it’s the cause.” Instead, Harkavy-Friedman suggested, society should focus on the big, prevalent, always-and-forever risk factors for suicide: depression, substance abuse, and family history. As for the departed Brandt: “In all ways, Dr. Brandt was a tremendous presence in the beauty industry,” read a statement released by his agency. “He loved singing show tunes and creating raps while he worked, keeping his patients happy

## I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to [anonymous@thestranger.com](mailto:anonymous@thestranger.com). Please remember to change the names of the innocent and guilty.



and laughing while they were being injected with needles. It was impossible to walk out of his office without a smile on your face, feeling rejuvenated inside and out.”

**TUESDAY, APRIL 7** In exponentially worse news, the week continued in South Carolina, with a crucial twist in a saga set in motion last Saturday, when 50-year-old North Charleston resident **Walter Scott** was pulled over for a broken taillight on his Mercedes and wound up **fatally shot by 33-year-old police officer Michael Slager**. As ThinkProgress reminded us, initial reports on the latest fatal shooting of a black man by a white police officer told a story of a traffic stop gone seriously wrong: “On Saturday the police released a statement alleging that Scott had attempted to gain control of a Taser from Slager and that he was shot in a struggle over the weapon.”

Yesterday, Slager doubled down on this story, releasing a statement reiterating his belief that he followed protocol and “felt threatened”



KEEP FILMING COPS

before resorting to deadly force. But all of Slager’s testimony was **upended by a cell-phone video**, shot by a bystander, which clearly showed Walter Scott running in the opposite direction from Slager, who failed to offer a verbal warning before fatally shooting Scott in the back. “The video also shows that in the aftermath, Slager puts handcuffs on Scott,” reported NPR today. “After Scott was fatally shot, the video appears to capture Slager planting an object next to Scott,” noted ThinkProgress. Could this planted object be the Taser that Slager claimed was wielded by Scott? Time will tell, but today Slager was arrested on charges of first-degree murder. **Hero of today: Feidin Santana**, the 23-year-old Dominican immigrant who, as *New York* put it, “recorded the last moments of Walter Scott’s life—and completely invalidated the description of his death as previously described by the North Charleston police officer who shot him.” As Santana told NBC News, “I felt that my life, with this information, might be in danger. I thought about erasing the video and just getting out of the community, you know, Charleston, and living someplace else.” But as he told Matt Lauer, “I recorded the video so that maybe he can feel that someone is there. There were just the three of us in that moment. I couldn’t tell what was going to happen, so I just wanted him to know that he’s not by himself.”

**WEDNESDAY, APRIL 8** Speaking of justice for American tragedies, the week continued in Boston, where today Boston Marathon bomber **Dzhokhar Tsarnaev was found guilty** of using weapons of mass destruction resulting in death, guilty of bombing a place of public use, and guilty of 28 other charges, 17 of which could get him executed by the state.

**THURSDAY, APRIL 9** Speaking of American destruction, today brought a **deadly tornado to Northern Illinois**, where homes were ripped from their foundations, roughly a dozen people were injured, and two people were killed.

**FRIDAY, APRIL 10** In lighter but still less-than-good news, the week continued

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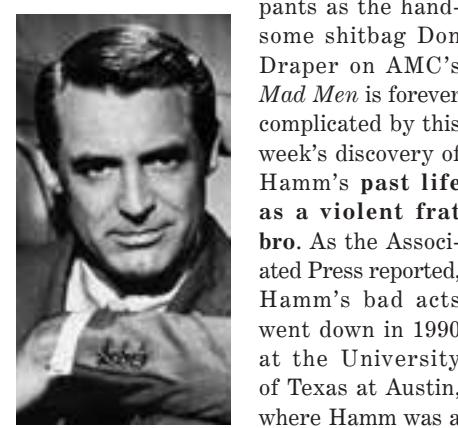
Isn’t that right, Scruffles?

Warm regards,  
*The Stranger*

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with the time-delayed self-desecration of an American star: **Jon Hamm**, the television actor whose legacy of moistening America’s under-

pants as the handsome shitbag Don Draper on AMC’s *Mad Men* is forever complicated by this week’s discovery of Hamm’s past life as a violent frat bro. As the Associated Press reported, Hamm’s bad acts went down in 1990 at the University of Texas at Austin, where Hamm was a member of the Sigma Nu fraternity—until

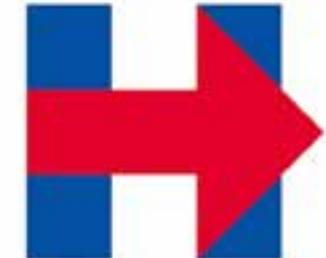


HELPFUL HAMM REPLACEMENT!

the frat was permanently disbanded after a **Hamm-involved hazing incident** led to criminal charges. Details on the alleged hazing come from court documents unearthed this week by *Star* magazine: According to a 1991 lawsuit filed by a former Sigma Nu pledge, frat brother Hamm became furious when the pledge failed to properly recite something he was supposed to recite properly, inspiring Hamm and his frat brothers to hit the pledge 30 times with a paddle, after which Hamm allegedly set the pledge’s jeans on fire, pushed his face in dirt, and “hooked the claw of a hammer underneath [the pledge’s] genitals and led him by the hammer around the room.” “Criminal records show Hamm, now 44, was charged with hazing and received deferred adjudication,” reported the Associated Press. “A separate charge of assault was dismissed.” Dear everyone whose sense of morality requires them to

**SATURDAY, APRIL 11** Nothing happened today, unless you count the woman who accidentally **dropped her 2-year-old son into the cheetah pen** at the Cleveland Zoo. Happy facts from Reuters: The wild predators ignored the fresh-dropped boy, who emerged unharmed. “The zoo says Cleveland Metroparks plans to seek child endangering charges against the mother,” reported the Associated Press.

**SUNDAY, APRIL 12** The week ended with the unsurprising but wonderful news that Hill-



OH SHUT UP, IT'S FINE

ary Clinton is running for president, laying the foundation for what *Last Days* prays will be the first female leader of the free world, following a campaign that should play out like a real-life, DC-based *The Good Wife*. ■

*Send hot tips to [lastdays@thestranger.com](mailto:lastdays@thestranger.com) and follow me on Twitter @davidschmader.*

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## UBER CONSIDERATE

To the Uber driver who brought the drunken girl to my apartment building early one morning: Thank you. You could have just dropped her off and been on your way. But you hung around and tried to help her find her home. You were able to get her phone, call a friend, and take her to her friend’s place. I don’t know if you even got paid for driving her, but you spent a good deal of time being responsible for her when she couldn’t be responsible for herself. Though great heroics are often needed, evil is most often ground down by the common man or woman doing simple acts of kindness and respect, and being responsible for one another. What could have been an ugly situation ended up being no more than a hangover.

—Anonymous

STEVEN WEISSMAN

## UBER CONSIDERATE

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The Seven Steps to Caring for Someone with Dementia

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#### (4/15) TC Boyle

'The Harder They Come' at Hotel Sorrento

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#### (4/16) Paige Northway

Improving Magnetic Measurements in Space

#### (4/16) Cedric Villani

Journey into the Mind of a Genius

#### (4/16) Robert Putnam

America's Opportunity Gap, Failing Today's Youth

#### (4/17) Joe Wenke, Gisele Alicea, and Aidan Key

Gender Identity in Seattle and Beyond

#### (4/17) Simple Measures: Simple Measures with Turtle Island Quartet

(4/19) Thalia Symphony Orchestra Beethoven's 'Eroica'

(4/19) Molly Wizenberg and Matthew Amster-Burton Spilled Milk Podcast Live with KIRO's Rachel Belle

(4/20) World Science Festival Watch Party at Ada's Technical Books

(4/20) Brigid Schulte Reclaiming the American Woman's Leisure Time

(4/20) Andrew Lawler How the Chicken Dominated Society

(4/21) Third Place Books: Kate Mulgrew

(4/21) Christian Hageseth and Bruce Barcott with Dominic Corva

The Changing Fate of Marijuana

(4/22) Seattle Speaks Privacy Politics

(4/22) Joshua Roman A Community-Curated Concert of Cello Suites

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# NEWS

## How One Tribe Could Slow the Rate of “Bomb Trains” Through Seattle

Worried About Increased Crude-by-Rail Shipments, the Swinomish People Are Going to Court

BY SYDNEY BROWNSTONE

In 1889, the acting commissioner of Indian Affairs heard about a new railroad construction project that was under way, laying track on Swinomish land about 70 miles north of the city, without permission. He fired off a telegram to a federal employee in Seattle, but it was too late. A subsequent telegram from the federal agent shows that the railway company had already built 1,130 yards. The telegram couldn't halt the railway's construction, but it was stored away by the tribe until a tribal historian dug it up decades later. And now its concerns are being renewed in a legal fight that could slow crude-oil trains through Seattle.

According to Swinomish chairman Brian Cladoosby, the telegram shows how the Swinomish people have the right to limit the trains that run across Swinomish property on their way to a refinery near Anacortes (after running beneath Seattle and up to Burlington). “No authority for railroad to cross Swinomish reservation present,” the message reads. The telegram, and railway construction that followed despite its warning, illuminates a fundamental disagreement that’s now in a different form, 126 years later. “[The telegram] said they were building this railroad across our reservation without our permission,” Cladoosby said.

The Swinomish Indian Tribal Community couldn’t have known that more than a century later, crude-oil trains would be rattling along that very route—and across reservation land—carrying with them a well-established risk of derailing and exploding. In fact, the only way today’s Swinomish people knew that trains full of crude oil were passing through their land was from media reports in 2012. They’re not alone. As it stands, railroads still don’t have to disclose crude-by-rail routes.

But if the Swinomish can stop the crude-oil trains with a lawsuit that echoes the concerns in this telegram, and tries to assert their rights under a rare agreement the tribe has with the railway company, then this one tribe’s stand could also begin to check a runaway industry that mayors, governors, firefighters, senators, and federal regulators have been failing to rein in. It’s a story that goes back hundreds and thousands of years, back to a time before anyone had even thought of taking oil from beneath the ground.

The Burlington Northern Santa Fe route through Seattle follows the shapes glaciers left in the earth 15,000 years ago, conforming to a flat edge of inland coast while navigating volatile crude oil north along Puget Sound.

This railway traces the same stretch of coastal waters that the Swinomish people have fished for thousands of years—long before time got codified on things like telegrams or Apple Watches. Today, a small, critical branch of the BNSF railway line runs right across the Swinomish reservation, hugging a highway and then



*The Burlington Northern Santa Fe route through Washington.*

innovation has also brought the threat of modern-scale catastrophe with it. Tank cars containing volatile mixtures of crude and fuel gases are derailing—potentially creating fireballs that can shoot the length of a football field into the sky—and they’ll continue to derail at an average rate of 10 a year, according to one US Department of Transportation report. Hence the phrase “bomb trains,” which

was slapped on them by opponents. When these trains move through cities, the risk of potential fatalities increases dramatically. In the summer of 2013, a crude-oil train that was supposed to be parked on a downward slope rolled toward the 6,000-person town of Lac-Mégantic, Quebec, at a top speed of 65 miles per hour. The explosion killed 47 people.

It’s cheaper and faster for producers to ship crude without stripping the more volatile elements out of the oil. But there are no voluntary standards, and the US Department of Transportation has already missed a congressional deadline to come up with finalized regulations for this kind of oil transportation. Some US senators, including Maria Cantwell and Patty Murray, are pushing legislation that would ban older models of tank cars, set volatility rules, and force railroads to disclose their routes to first responders. But in the meantime, the trains are still rolling through Washington every week.

The future promises even greater volumes of the stuff. In 2014, an average of 19 trains of crude moved through Washington State a week. A Department of Ecology draft report published the same year predicted 118 more by 2020.

Before a transcontinental railroad carrying crude through Seattle belonged to Burlington Northern Santa Fe, the idea of a railroad crossing the country was just a vision in Isaac Stevens’s mind. As the first governor of Washington Territory, Stevens had lots of jobs. In 1853, he was also the superintendent of Indian Affairs in Washington, which meant he was responsible for negotiating treaties. At that time, the federal government’s strategy with Native Americans was to move them out of the way of incoming white settlements. Stevens was also chief surveyor for a transcontinental railway line running through Washington.

Stevens’s aim for the Swinomish, one of several Puget Sound tribes, was to remove them from fisheries they had stewarded for millennia to the east side of the Cascades, where they were supposed to farm on land that hadn’t been cleared for farming. After those negotiations failed, the Puget Sound tribes and Stevens eventually came to a treaty agreement. At the Treaty of Point Elliott, in 1855, the tribes ceded land to the Feds. In return, the Feds promised to maintain tribal rights to hunt and fish in their accustomed areas while holding reservation lands “in trust” for the tribes. For the Swinomish, the end result of this was a relatively small reservation near Anacortes.

But land reserved for the tribes wasn’t the Feds’ only concern. At that time, the federal government was also drunk on manifest destiny.

“The government is supposed to be a guardian [of tribal rights], but in many ways they’re acting as agents for the railroads,” Richard

White, a Stanford University expert on the history of the American West, explained. This conflict also explains why, later, in the 1870s and 1880s, the federal government started splitting apart reservations in order to make way for private interests, like railroads.

For nearly a century, tribes had limited power to do anything about these sorts of disputes. The Department of the Interior had control over tribal attorney contracts. “Federal law said that no attorney may be paid by an Indian tribe unless the DOI approves the contract,” explained Matthew Fletcher, director of the Indigenous Law and Policy Center at Michigan State University. “So if the DOI didn’t want a tribe doing the claim, they could bar a tribe from hiring an attorney, to be frank.”

That control decreased in the late 1960s, though the approval rule was only finally rejected in 2000. In 1978, the Swinomish filed a lawsuit against BNSF alleging that the railroad had been trespassing on their land over the previous century.

As a result of the suit, by 1991 the tribe and BNSF had settled on a unique agreement: BNSF could send only one train in each direction across the reservation a day, and the train had to consist of 25 cars or less. In addition, the railway company would have to update the tribe regularly on the type of cargo contained within.

Every expert I spoke to agreed on one thing: They had never heard of an agreement like that before. “This is huge,” Fletcher said.

The aim of the new Swinomish case is to hold the railroad to that original agreement.

“In a nutshell,” Cladoosby said, “they said they were going to honor our agreement”—but BNSF was telling the tribe its clients wanted to send through trains with a hundred cars. “We decided to say, ‘Okay, we’ll see you in court.’”

If the Swinomish make the railroad limit trains through the reservation to two relatively small shipments a day, it would drastically cut crude-oil traffic through Seattle to the Tesoro refinery just north of the reservation. The Shell refinery in Anacortes also has a proposal for building a rail spur off the same line. If built, the Shell Puget Sound refinery would drive another 102-car-long unit train full of crude through the reservation a day.

“My estimate is that Tesoro was sending five trains a week through Seattle, and Shell would put through six trains a week,” explained Eric de Place, policy director at the Sightline Institute. He believes that if oil train shipments have to abide by the Swinomish interpretation of the agreement, it would make it prohibitively expensive for the shippers and refiners. Essentially, a reaffirmed easement agreement “would basically knock out all of those oil trains,” said de Place.

But the easement agreement does contain a possible poison pill related to the need for long unit trains. It says that the tribe will not “arbitrarily withhold permission to increase the number of trains or cars when necessary to meet shipper needs.”

“The Easement Agreement includes a mechanism to address rail traffic volumes to meet shipper needs, and we have been working with the Swinomish Tribe for several years to resolve this issue,” BNSF spokesperson Gus Melonas said in a statement. “Freight rail traffic has continued to grow not only in Washington State, but across our entire network.”

Swinomish tribal attorney Stephen LeCuyer says that the tribe’s argument is anything but capricious. “If you look at the history of derailment, and explosions and spills involving transport of Bakken crude by rail, the tribe’s decision to not agree to increasing train traffic is not arbitrary.”

A federal judge will now decide whether caring about exploding trains is valid or not. ■

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# The Great Pot Cash Heist of 2015

## How Senate Republicans Want to Redirect Washington State's Pot Taxes

BY HEIDI GROOVER

**I**t was right there in the name: New Approach Washington.

That was the banner under which lawyers, criminal-justice officials, and soccer-mom types urged voters to approve legalizing marijuana in Washington State through a statewide initiative in 2012. Instead of just wiping all the anti-pot laws off the books, we would replace them with a highly regulated, public-health-focused system in which an infusion of new taxes from all that legal weed would fund drug treatment, prevention, education, and research. We would take a *new approach*.

Now, just a couple years after 56 percent of Washington State voters approved this legalization plan, state Republican leaders are hoping you won't mind if they go ahead and abandon the new-approach promise completely.

A budget plan introduced in the Republican-controlled senate tries to address the state's massive K-12 education funding problems by, in part, robbing the marijuana tax lockbox. (Their political aim: avoid creating new taxes to fund education.) If approved, this would mean that instead of directing those marijuana tax dollars toward the substance-abuse prevention and research efforts outlined in I-502, all but a small portion of marijuana taxes and fees would go to pay primarily for public schools. That small portion set aside—\$6 million out of the projected hundreds of millions in state pot taxes—would go to local governments.

If you're wondering whether this kind of redirecting is legal, the answer is yes. These changes are allowed with a simple majority vote in the legislature because the initiative that created the pot taxes—and directed them to social services—is now more than two years old.

Here's how the money was *supposed* to be divvied up, according to I-502: A cut off the top is shared between the Washington State Liquor Control Board, the University of Washington (for an educational website), the state Institute for Public Policy (for a cost-benefit study), and the state Department of Social and Health Services (for a survey asking middle- and high-school students about their drug and alcohol use). Then whatever's left is split between prevention and treatment programs, educational campaigns about marijuana, research at the UW and Washington State University, a high-school drop-out-prevention program, and health care.

This is no small bundle of cash we're talking about. State revenue forecasts predict that marijuana taxes and fees will bring in about \$222 million over the next two years and \$363 million by 2017–2019. The senate and house both count on even higher marijuana numbers: The senate includes \$296 million in its current budget and the house expects \$270 million.

As Representative Reuben Carlyle (D-Seattle) ruefully puts it: "The irony of the Republicans who were almost categorically opposed to Initiative 502 now opening their veins and being addicted to marijuana is not

lost on anyone."

Senator Andy Hill (R-Redmond), who chairs the Senate Ways and Means Committee, didn't respond to *The Stranger's* requests for comment, but he outlined his logic for raiding the pot taxes in a press conference announcing the senate budget. "Citizens expect us to govern with what we have," Hill said.

But might citizens also want the marijuana legalization model they voted for?

"What we're really talking about is whether we're serious about ending the war on drugs and how we're going to go about doing that," says Alison Holcomb, the ACLU lawyer who was one of the primary authors of the initiative. "These [funding] dedications were built in, in an effort to test the theory that there are public-health options we could be pursuing instead of arresting and locking up people for problematic drug use."

It's not just Republicans who are eyeing pot money. While the house Democrats' budget maintains most of the dedicated funding



ROBERT ULLMAN

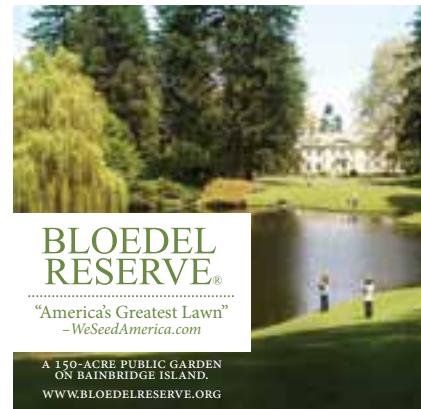
in I-502, they also want to divert some of the pot money to non-marijuana-related needs like life-skills training in schools and home-visitation programs for new parents.

"In either case," says a recent letter from the ACLU of Washington to lawmakers, redirecting pot money "contravenes the will of the voters."

If legislators are successful in redirecting pot revenues, the programs expecting that cash—because, you know, it was promised to them two years ago—will have to either abandon their marijuana-related plans or make do with whatever limited budgets they already have.

The UW had hoped to use some of its research dollars to address unanswered questions about driving while high, whether marijuana is really a "gateway drug," and what medical conditions marijuana can successfully treat, according to Dennis Donovan, director of the school's Alcohol and Drug Abuse Institute. "This is the time to do it," says Kristi Week, who works on marijuana laws for the Department of Health, which is also hoping for pot tax money. "Before cultural and societal norms change further." ■

*Upset that the Republican-controlled senate is trying to steal pot money? Write to the senators who crafted this proposal: Republican Andy Hill (andy.hill@leg.wa.gov) and Democrat Jim Hargrove (jim.hargrove@leg.wa.gov).*



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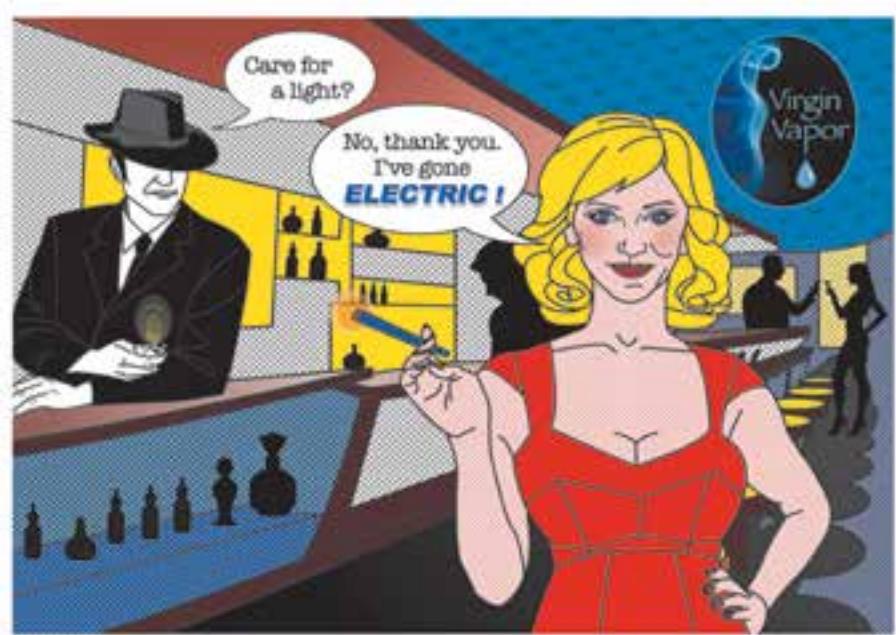
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# THE FUTURE OF RECORD STORE DAY

Don't Let a Beautiful Thing Go the Way of SXSW

BY TRAVIS RITTER

**R**ecord Store Day began as a beautiful idea, an event designed to seduce a very specific population into doing something it already wanted to do: buy records in locally owned record shops. The enticements were real, but also a little bit self-aware—a handful of special releases by indie bands and indie labels, local in-store performances, meet-and-greets, and loads of freebie giveaways. As important as the commerce was, the key ingredient was the shared space of the record store, which was suddenly threatened by technology and circumstance. Record Store Day (which this year falls on Saturday, April 18) was a reminder to people who cared that if they actually cared, they'd better start caring for real.

And people did. When it began in 2008, the event was limited to the 40 or so stores that were part of CIMS (the Coalition of Independent Music Stores—there are 50 now, along with 25 that are part of AIMS, the Alliance of Independent Media Stores). It was more along the lines of a house or tailgate party than a festival of any kind. In the Alabama vernacular of cofounder/then-president Don Van Cleave, CIMS were good people, who knew how to be smart and creative while still minding the store.

And guess what: It worked. They were winning. Not the big war—there was no big war left to fight. Napster, Soulseek, and their file-sharing descendants had scorched the earth. Big chains were dead or dying. It was left to the forces of independently owned record retailers to assert their sustainable existence again, and it turned out that the people who cared were on board—especially when given a cool inducement to leave their laptops at home for a few hours. And then it kept working. As the popularity of Record Store Day swelled, so did the number of RSD-only exclusive releases. In 2008, there were 10. In 2009, there were 85. And then something else happened, the same thing that happened to college radio in the '80s, indie labels in the '90s, and SXSW over the past decade. Major labels got wise to the possibility that these Record Store Day freaks had figured out a scheme for moving tons of product. So, over the next year or two, they followed the protocol that has served them so well in the past: (1) Crash party. (2) Flood market. (3) Poison well. (4) Leave behind a big mess for someone else to clean up. Repeat.

Last year, the list of Record Store Day exclusive releases climbed to more than 700. The 2015 total will come down a bit to 592. That's a lot of records. Are some of them good? A ton of them look incredibly good: Amanaz's *Africa*, Swans' debut 12-inch EP, J Dilla's "Fuck

the Police" (on a police-badge-shaped picture 7-inch), and Koes Barat are just a few high on my radar. But even the most passive, "I like all kinds of music" listener can't deny that a list of 600 new records released in one day is going to involve a fair amount of shit.

To be clear: Record Store Day is still a beautiful idea, executed nobly by smart, committed people. The handsome profits help keep record stores afloat, giving music fans and collectors a place to talk shop and geek out after throngs have moved on. But many stores, like Portland's Green Noise Records, are simply choosing not to participate at all. Smaller independent labels find themselves pushed to the back of the line at the pressing plants for months at a time during the buildup to the big day, then relegated to the

back of the rack just like in the old days—behind the Johnny Winter and Lee Ann Womack reissues, obscured by *Jethro Tull Live at Carnegie Hall 1970* and the John Oates 7-inch. Many of them are sidestepping Saturday's festivities, prepping their releases for Tuesday, the traditional music-release day. Sonic Cathedral and Howling Owl are releasing a 7-inch split by sending out one each day to different record stores to instill the notion that "every day is Record Store Day." The financial bubble of Record Store Day seems close to bursting, and there's no more damning evidence than the sheer number of RSD-exclusive releases gathering dust in the jam-packed shelves year after year.

It's just good business sense that leads independent shops that might otherwise de-emphasize mainstream releases to stock the big-name titles on the busiest sales and release day of the year. As long as a record store sells at least 66 percent of what they brought in, they're not losing money. But 66 percent isn't always in reach, leaving a healthy portion of what doesn't sell to sit there until it sells on the floor or online, if ever.

I was an employee at Sonic Boom Records for the first few RSDs. They were days of celebrating independent vinyl and the independent stores that specialized in selling it to the discerning listener. Once major labels got heavily involved, RSD started to feel like it was targeting the more general customer with gimmicky, deluxe-packaged, substandard scrapings of the catalog barrel—the kind of records you can easily find for a dollar in any used bin—disguised as collectible vinyl ephemera for purists. But one tricky thing about stocking vinyl, as opposed to CDs: It's nonreturnable to distributors.

Two formats that seem to fare worse

than others: "limited" vinyl 7-inch box sets containing material from otherwise-easy-to-find LPs and 10-inch singles. The Beatles singles (red) box set has been sitting on the shelf since Record Store Day 2009, 25 times more expensive than the \$2 double LP in the used Beatles LP section. Then there's T. Rex's *Electric Warrior* from 2012 and Pink Floyd's *The Wall* from 2011—both albums chopped down into box sets of 7-inch singles. Would 30 years of teenage stoners have had so many killer epiphanies if they were too comfortably numb to walk to the turntable 26 times before they got to the end?

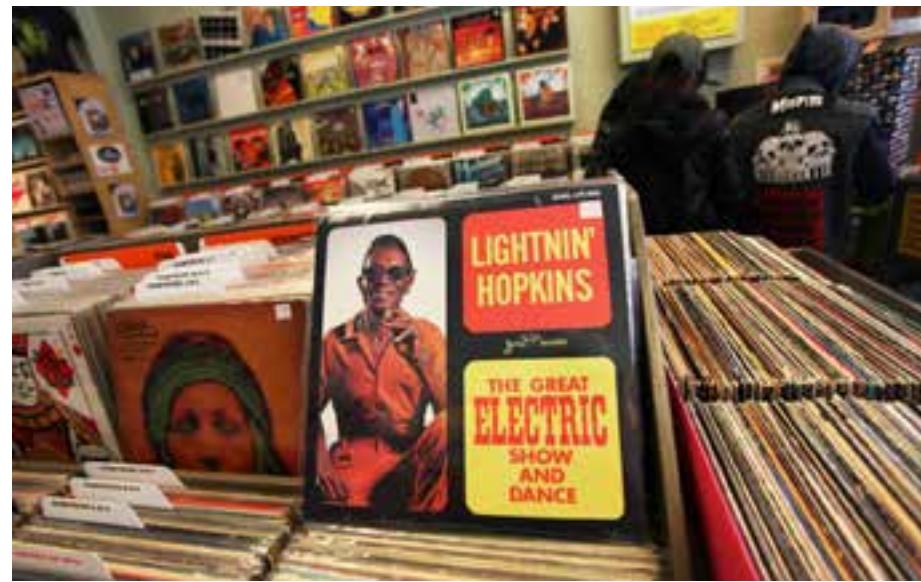
Outkast's first single, "Player's Ball," was reissued as a green vinyl 10-inch on Black Friday Record Store Day 2014 in a gold-stamp-numbered limited edition. Three stores I visited still had them for sale. Same goes for Bruno Mars's *The Grenade Sessions* 10-inch (RSD 2010). Beach Boys' *Surfin' Safari* on vinyl from 2012? It's all yours. And these are the ones that would've seemed like safe bets. Safer than the Those Darlins/Diarrhea Planet *LIVE at Pickathon* split 10-inch, due this year, anyway. It's never easy to predict which ones people will buy, which will become relics.

The downward trend from last year is encouraging. Because I love record stores and believe Record Store Day is very good for business, I'm hoping the mania will continue to subside into a more carefully selected list of offerings, in keeping with the original spirit of the event. They don't all have to be for devout collectors or opportunistic eBay flippers. But no matter what we keep hearing about the vinyl resurgence, the threat to these stores is still very real. The one thing you can't say—as anyone who has ever worked at, or even been to a record store before knows—is that there's plenty of room for all. ■

## RECORD STORE LIFE

The Art of Spending 38 Years Behind the Counter

BY DAVE SEGAL



"Vinyl has an ability to tell the whole story in a way the other formats don't."

**F**or most of the last 38 years, Scott has worked as a record-store clerk. And while a lot of people might greet that news with a shudder of dread or a derisive sneer, the 65-year-old lifer couldn't, it seems, be happier.

Popular culture often portrays record-store clerks—not without cause—as elitist assholes. Scott embodies the genus's other prevailing stereotype: the benevolent, mystical font of esoteric music knowledge, a melodic docent of the best records you've never heard or even heard of. In keeping with the third major caricature of music retailers, he

takes the role seriously and brings his work home with him. His apartment in Fremont teems with vinyl, roughly 3,000 records, including covetable LPs like Anna Själv Tredje's *Tussilago Fanfara* and Master Wilburn Burchette's *Psychic Meditation Music*. It's the kind of collection instantly recognizable to a fellow adept as a sign of true vocation, a life's work. But vinyl immersion wasn't always his chief ambition. When not behind the counter at Jive Time, Scott paints colorful, surreal abstracts. (He takes them seriously, too—enough that he prefers to keep his artistic identity

separate from his record-peddling exploits, and requested we omit his last name.) Dozens of smallish canvases stacked neatly alongside the record shelves are reminders of the fine-arts career that might have been, and even briefly was, until the refuge of the crates proved irresistible.

Scott's odyssey through music retail began in 1977, at the U-District branch of the legendary Cellophane Square, which in those days featured a pinball room. Sketchy denizens would regularly try to sneak unpaid-for records past the machines. "There were more addicts running the Ave then," Scott says. Dealing with crazies till midnight didn't fit his easygoing demeanor—nor did getting held up, as he did one night in '77. ("It wasn't a hugely frightening thing," he remembers. "The guy's gun looked almost like a starting pistol.")

After six months, Scott was hired at Everybody's Records, a more corporate, less junkie-riddled shop in Bellevue, where he toiled for about two years. Then one day, he turned up for his shift and found the doors had been locked for good. "There wasn't much warning," Scott says. "In retail, they don't like to tell you because they fear that stuff will disappear." Next came Roboto's, an uncommonly counterculture-friendly outpost also located in Bellevue. Scott still rhapsodizes over the "crazy, rare" records that passed through its doors. In 1987, one of Roboto's owners bought out the other and moved the shop to West Seattle, and Scott realized it was time for a change. After 10 years behind various retail counters, the dream he'd been harboring, of pursuing an artist's life in some hypothetical future, was in danger of entering the past tense. "You tell yourself, 'I don't want to be working in a record store my whole life.'"

So he quit.

Scott had also been caring for his parents, who were in ill health. After their passing, he decided to use the money they left him to make

Continued on page 14 ►

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◀ the art dream real. It went well at first. He enrolled in the Art Institute, and even secured an agent who sold to Japanese and Hawaiian patrons. He began to sell paintings on "a semi-regular basis"—at one point he sold a painting to the Neiman Marcus department store chain in Manhattan. But he never quite made enough money to live on, and the work he found as a commercial artist wasn't satisfying. He began to feel like he might not be cut out for the life he'd been dreaming of.

"Some of my hanging back has hinged on just not showing people my paintings," he tells me, a little obscurely. "But still it's not quite as simple as that." He realized that whatever other elements he might be able to secure ("good representation, a successful gallery, great painting, and the building of a good name"), the hallmark of the hungry artist in a marketplace—aggressive self-promotion—didn't come naturally. It soon became clear that for him, becoming an art star was every bit as likely as becoming a rock star.

His path back to the predictable, practical grind of music retail began with a fortuitous trip to the Fremont Vintage Mall, where a collector named David Day—soon to open a new store called Jive Time—had a huge trove of used vinyl for sale. After working

through the standard countless Streisand and Poco castoffs, Scott found himself face-to-face with a rare LP by Italian prog-folk genius Claudio Rocchi, priced at 99 cents. The score was too phenomenal for him not to regard it as an omen; he found the record, but the record also found him. Art hadn't worked as a career, so he needed a job. But he also needed somewhere to belong.

Thirteen years later, he still considers himself Jive Time's ambassador.

"In truth, the record store is an oasis," Scott tells me. "Music makes you feel good. It takes you away from the mundanity of your life." I know what he means. I frequent record stores multiple times a week and never don't feel good in them. I've met some of my best friends in those aisles, formed lifelong bonds over shared musical tastes and the exchange of esoteric knowledge—like many others have formed bands, DJ collectives, and romantic relationships from similar encounters. Stories about the death of the music industry tend to focus on the businesses being threatened, with little time spent on the profound cultural sanctuary they provide people like Scott (and me).

The best record-store clerks act as

*Continued on page 17 ▶*

## 10 RECORD STORE DAY EXCLUSIVE RELEASES WORTH LINING UP FOR

**10**

**RECORD STORE DAY EXCLUSIVE RELEASES**

**WORTH LINING UP FOR**

**David Bowie/  
Tom Verlaine**  
"Kingdom Come" 7-inch

Television frontman Tom Verlaine and David Bowie, each performing their own version of "Kingdom Come," one of the best tracks from Verlaine's self-titled 1979 debut album, which Bowie covered on *Scary Monsters (and Super Creeps)* the following year.

**D'Angelo**  
"The Charade"/"1,000 Deaths" 7-inch

If D'Angelo's December 2014 release *Black Messiah* wasn't the best album to have sex to surprise album in recent memory, I don't know what was. Here are the second and third songs from that wonderful record—"The Charade" b/w "1,000" Deaths.

**The Dead Milkmen**  
Beelzebubba

Own the fourth album from Philly's best irony-wielding punks for the first time in more than 25 years. *Beelzebubba* contains the Dead Milkmen classic "Punk Rock Girl," plus 16 other tracks of unhinged satire on topics like trailer parks, jerks with nicer stuff than you, fraternity brothers, and what happens when Ringo Starr gets fed up.

**J Dilla**  
"Fuck the Police" 7-inch

The late, great rapper/producer J Dilla on an especially relevant topic. The record is shaped like a

police badge.

**Rocky Horror Picture Show**

"Time Warp" 10-inch EP

Just imagine how much nerd cred you'd get if you whipped this out during your DJ set. In fact, come to think of it, if I invited you to DJ my party and you didn't play this, I would be pissed. It also contains a karaoke track, thank god.

**ESG**  
The Moody EP

Early 1980s polyrhythmic post-punk/art-funk from the Bronx's Scroggins sisters: "Moody" (and the spaced-out edit), "You're No Good," and "UFO," pressed onto three-color (emerald, sapphire, and gold, of course) splatter vinyl.

**The Lemonheads**  
Bored on the Fourth of July

Four tracks from alt-punk/power-poppers the Lemonheads' John Peel session, recorded July 4, 1989—"Mallo Cup" and "Circle of One" from the album *Lick*, "Clang Band Clang" from the album *Creator*, and "(The) Door" from *Lovely*.

**Run the Jewels**  
"Bust No Moves" EP

Four tracks from El-P and Killer Mike—aka Run the Jewels, aka makers of one of the best albums of 2014, *Run the Jewels 2*—"Pew Pew Pew" (the UK bonus track on *Run the Jewels*), "Love Again" (*Run the Jewels 2*), "Blockbuster Night Pt. 2" (*Run the Jewels 2*)

bonus track), and "Bust No Moves," which has never been released.

**Shocking Blue**

"Love Buzz"/"Boll Weevil" 7-inch

You may recognize "Love Buzz" as a Nirvana single, but it was written by Netherland psych band Shocking Blue (first released on their 1969 album *At Home*). Their version features sitar and Mariska Veres's striking voice. Side B is the more up-tempo "Boll Weevil."

**Electric Wizard**

*Time to Die*

England's best contemporary stoner/doom-metal band's latest album, released as a specially numbered double LP with silver vinyl.

**Neko Case**

*Fox Confessor Brings the Flood*

A special red-vinyl pressing of Neko Case's 2006 heart-squeezing, clear-voiced folk album *Fox Confessor Brings the Flood*. Also includes a special RSD slipmat with the album's whimsical artwork.

**Brian Eno**

*My Squelchy Life*

The mythical "lost" Eno album, *My Squelchy Life*—slated for, but then pulled from, Warner Bros release in 1991—can now be yours on deluxe gatefold vinyl with an additional, never-before-heard track from the original recording session.

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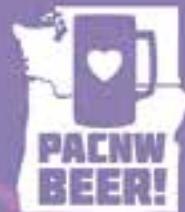
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► conduits for musical revelation. Patrons often ask Scott for recommendations, and his selections have the potential to affect their lives in a meaningful way. This requires powers of intuition and deduction, as well as years of research. But it's also an art form—one he's managed to make into a career.

"Music and conversation change lives," Scott says. "They validate us. The store is an organic space that allows for these kinds of reciprocal interactions. My role is to be enthusiastic and connect with the inspirational part of music. The customers inspire me, too."

Well, maybe not all of them. "In the human community, there are time bombs," he admits. "Some of those guys are great music lovers and spend a lot of money. If they're in the store, there are things I know not to talk about with them. You can go from talking about Neil Young to a conspiracy theory extraordinarily quickly—in extra-loud voices, causing people to look at their feet, just wanting to chill the situation."

It's all part of the job.

Like nearly every other independently owned store in the country, Jive Time is deep in preparation for Record Store Day, which falls on Saturday, April 18. Because committed collectors often have mixed feelings about this event, I find the remarkably positive view Scott radiates toward it a please-

ant surprise. I suppose it shouldn't be that surprising: RSD has become something of a financial savior for brick-and-mortar shops, despite the glut of unnecessary major-label reissues and the negative impact it has on indie imprints trying to get vinyl releases manufactured in the months prior. Jive Time was slow to embrace the event, merely holding big sales in lieu of ordering the special releases. But they participated last year and benefited handsomely, Scott says.

"Part of our identity is not to have that full madhouse thing. We have a really wonderful sale, and our customers come in and treat us like gold, so it's a really nice day for us. To me, Record Store Day is miraculous. It just blossomed."

He also likes Record Store Day's fetishization of vinyl, which, he says, "has an ability to tell the whole story in a way the other formats don't. Eight-tracks and cassettes had mechanical liabilities. CDs have mechanical liabilities. Vinyl is a fully archival format. It'll be here as long as stuff is here. Vinyl itself is *reality*: You've got a needle creating friction and a groove. CDs are a snapshot of that. The highest stories of our generation come through our art and our music, so that's another reason why vinyl seems like a treasure to us: It's a remnant of something really special in our culture." ■

## THE 10 RECORD STORE DAY 2015 EXCLUSIVES MOST LIKELY TO STILL BE ON THE SHELF ON RSD 2016

### The Mighty Mighty Bosstones

*Question the Answers* LP

**Selling points:** Colored vinyl. Limited edition of 3,000. "Far and away one of the most important ska-punk records ever recorded."

**What it really is:** The first sign of the dreaded mid-late-'90s ska-punk revival.

### Mumford & Sons

"Believe" 7-inch

**Selling points:** Officially sanctioned "bootleg style" 7-inch hand numbered and hand stamped. First physical release of music from upcoming album.

**What it really is:** Non-boot-legged studio tracks from an upcoming full-length by incredibly bland British lumbersexuals who recently discovered synthesizers.

### A-Ha

"Take On Me" 7-inch

**Selling points:** 30th-anniversary picture disc of the 1985 studio hit and live BBC version from 2009.

**What it really is:** To Catch a Predator, the comic-book vinyl edition.

### Citizen Dick

"Touch Me I'm Dick" 7-inch  
**Selling points:** 7-inch single of the fictional band Citizen Dick from the Cameron Crowe film *Singles* featuring members of Pearl Jam.

**What it really is:** "Touch Me I'm Dick," in essence, speaks for itself, y'know. I think a

lot of people might think it's actually about you know, "My name is Dick, and, you know, you can touch me." —Cliff Poncier

### Mystery Release

*Unknown* 7-inch

**Selling points:** "Colored vinyl. Two artists perform the same song." It's not the Black Keys and Junior Kimbrough or Syd Barrett and R.E.M., who also take part in the Side by Side series this year.

**What it really is:** A new jam by Matthew Lesko, the "free money" guy who wears the question-mark suit and is number 99 in the book *100 People Who Are Screwing Up America*.

### Rockabye Baby

*Lullaby Renditions of the Grateful Dead* LP

**Selling points:** "Translucent purple vinyl."

**What it really is:** Dick's Parenting Picks.

### Various Artists

*Sons of Anarchy Volumes 2 & 3* LPs

**Selling points:** "A stunning collection of 15 revered performances from the first four seasons of the award-winning FX television show."

**What it really is:** That terrible theme song "This Life," a twangy cover of "Gimme Shelter" that would make any Hells Angel reach for his knife, and 13 other

songs to cringe at.

### Various Artists

*The Wrestling Album/Piledriver* LPs

**Selling points:** "Red and yellow colored vinyl featuring *The Wrestling Album* and *Piledriver: The Wrestling Album 2*, originally released by the World Wrestling Federation (WWF) in 1985 and 1987."

**What it really is:** Tone-deaf wrestlers rap and sing the blues, and other corny theme songs from the '80s heyday of the WWF.

### Various Artists

*Music to Drink Beer To* LP

**Selling points:** "A limited-edition compilation put together by longtime friends Sam Calagione of Dogfish Head Brewery and Adam Block of Sony Music's Legacy Recordings."

**What it really is:** A puke-worthy compilation of keg-blown songs to spill your beer on.

### Bruce Springsteen

*Born in the U.S.A.* LP and six studio albums he recorded before that

**Selling points:** "180-gram audiophile vinyl, remastered from the original source tapes."

**What it really is:** *The Idiot's Guide to Record Digging in 2015*.

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Yani Robinson,  
Writer, Event Promoter

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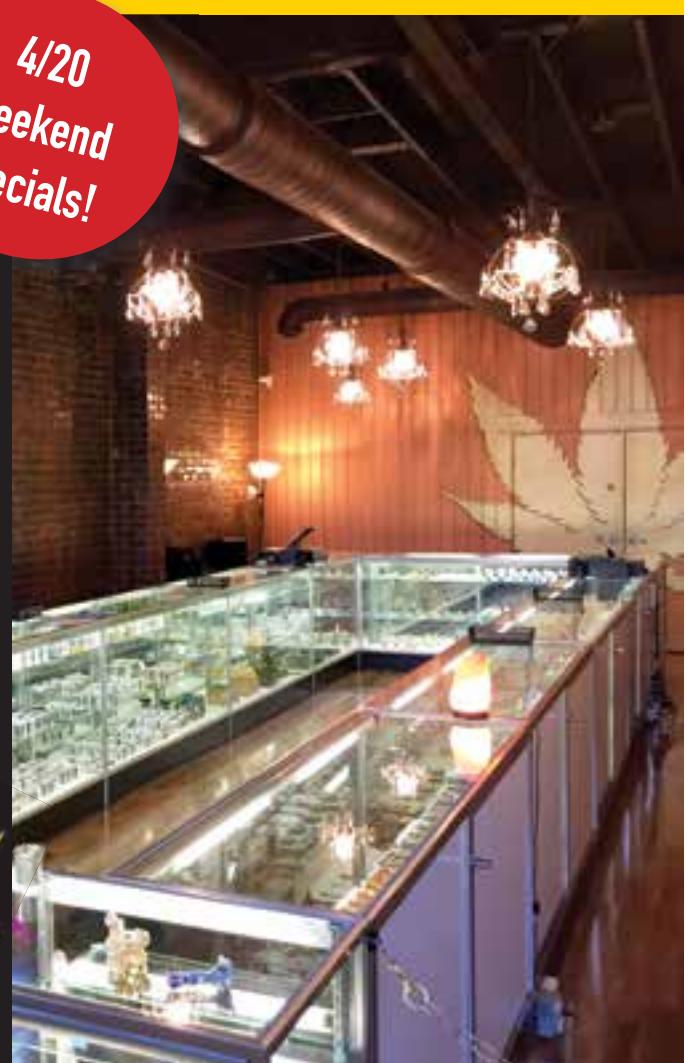
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# WHAT DO YOU SEE WHEN YOU LOOK AT THIS SQUARE?

A REAL CONFLICTED ACTOR SITS ON SHEILA HETI'S FICTIONAL COUCH

BY SHEILA HETI

Telly is an actor in his mid 20s. He sometimes gets cast in film and TV roles, but he has more talent as a writer. Though he gets a lot of pleasure from writing, he has no interest in pursuing it as a vocation, yet there is something odd about his attraction to acting—he is contemptuous of the pursuit and is never able to articulate convincingly why he wants to follow this path. Recently, his father, Johann, wrote him a raging and self-pitying letter about how he had been abandoned by his son—a letter designed to induce shame and guilt. It was not the first time Telly has received a letter like this. Johann has lived a hermetic life since his bitter divorce from Telly's mother, who Telly sides with. Johann was on his mind the day we met since, for the first time ever, Telly did not reply to his father's accusations, which resulted in Johann sending an even more dramatic e-mail disowning his son.

**What do you see when you look at this picture, Telly?**

This is a prince [in the middle], and his father is actually the king. What the prince does in secret—he's sort of a buffoon—is he gets dressed up in his father's clothes, just for fun, and puts on the crown, which is a massive offense, and gets his assistants to act out these elaborate political assassinations and stuff. They're totally unwilling, but they don't really have a choice because they're employed by the court. At this point, the prince has even given a pistol to this guy and had him dress up in clothes from a different country that he saw in a magazine once, and even put a blank in the gun, and he's acting out this elaborate scene where he casts himself as this benevolent and intelligent monarch who's rudely assassinated by this brutish thug. This is the woman who's going to catch him after he falls, and sob and bemoan—do this whole thing. He demands they go completely hardcore, acting-wise. He wants to see real tears. And if he doesn't feel really released in a spiritual way in the moment of the fake assassination, he'll have them do it again. He'll have her brush off her tears and reapply her makeup. He's even gone so far as to make sure that her eyeliner and mascara are not waterproof, so that when she sobs, it actually runs down her face. And this guy [on the left] is just totally frustrated that he's at the point in his life where he still has to do this shit. He thinks he is so much better than this, but they're both in the employ of the court and have to do it. They're miserable about it, though.

**Does the prince know that his assistants don't like doing this?**

He's so delusional that—he knows that they don't like doing it, but he actually thinks he's achieving some greater good in terms of developing his own kingliness and stuff. He has real illusions of grandeur.

**Will the prince ever be king?**

I don't know. I think his father knows



**This square** is one of 21 paper backgrounds Sheila Heti discovered in a 1940s-era paper-doll set called *Make a Picture Story*, developed by psychologist Edwin Shneidman. On top of the square are three paper dolls chosen at random. Telly, an actor, was asked what he sees when he looks at this scene.

how much of a tool he is, and he has probably made constitutional amendments and arrangements for him to not succeed in any situation, whether it's natural death or assassination or anything. But this guy is so out of the loop regarding the machinations of state that he doesn't realize that succession can be altered. He's a real buffoon.



Telly and his mother are the "assistants" who are made to "act out these elaborate political assassinations" with Johann, who sees himself as a "benevolent and intelligent monarch." Johann seems to Telly—as he says of the prince—"a real buffoon" who "thinks he's achieving some greater good" in playing the victim in these "elaborate" scenarios. Like any narcissist, the purpose of Johann's manipulations is to create energies between himself and those around him that can be

"released in a spiritual way in the moment of the fake assassination"—the climax of the narcissist's game. People who manipulate others to create drama, casting themselves as the victim, achieve a spiritual high when the fantasy scenario has been realized. Such people suspect those around them of committing the very crimes they are in fact committing. Someone who is intimate with a narcissist—who is, in Telly's words, "in the employ of the court and... still has to do this shit"—often senses that they are being forced to play a role they have not chosen, that is not really them. Yet the expectation is that they will act it out "hardcore." Telly, in being unwilling to respond to Johann's letter in the way Johann expects him to, is finally refusing to play the role his father has given him, making Johann more angry than ever—his "spiritual" high frustrated as it began its climb. The narcissist, believing himself all-powerful, "doesn't realize that things like succession can be altered"—that his claims to woundedness can be overlooked.

Although Telly is "totally frustrated" and "miserable" about having to do this, he remains in this familiar dynamic by pursuing

his career as an actor. When we are young, we have no control over the conditions we find ourselves in. By re-creating these conditions as adults, in such a way that they are different enough that we don't recognize them as being the same (playing a role on TV as opposed to playing in the drama one's father has orchestrated), we gain a sense of control that we lacked in the original scenario, yet accompanied by a mysterious helplessness. In pursuing acting, Telly is attempting to heal a "miserable" childhood wound of being forced to "act out" these tearful scenes. Yet Telly's healing could be more complete still. He ought to put acting behind him in every aspect of his life. Instead of pursuing roles created by others, as an actor, he ought to create scenarios and roles himself—by writing. He is, as he suspects, "so much better than this," and finally can decide whether or not to continue to be "employed by the court." ■

**SHEILA HETI** is the author of several hard-to-classify books, including *How Should a Person Be?* This is the fourth of five installments of this column.

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APR 15

## Prom Queen

MUSIC

The concept of Prom Queen (aka Celene "Leeni" Ramadan and her band) is more than simply songs, it's a larger-than-life throwback of lavish camp and swoopy eyeliner. With ingredients like **spaghetti-western surf scores**, sweet retro pop, and



Nancy Sinatra's clear-voiced sultry heartache (and boots)—all perfectly arranged against a backdrop of **swanky 1960s exotica**—Prom Queen's self-described "cinematic '60s rock" will make you want to down a couple purple martinis and bust out the Hula-Hoop. Or crash your neighbor's poolside barbecue while **dressed in a velvet bikini**. Or both! (Barboza, 925 E Pike St, thebarboza.com, 8 pm, \$6, 21+) **EMILY NOKES**

THU  
APR 16

## 'Complex Movements: Beware of the Dandelions'

THEATER/POLITICS



Members of this Detroit-based collective—"sci-fi, hiphop, technological geeks with a passion for social change"—cite 99-year-old Marxist activist Grace Lee Boggs as a mentor and inspiration, including her interest in quantum physics. Everything, she says, is relational. Part of Complex Movements' project is to **grow activist rhizomes** in several cities, connecting them. The other part is its multimedia *Beware of the Dandelions*, performed for groups of **35 people at a time inside a pod**, in which "the audience and the company work together to create real-time art." (On the Boards, 100 W Roy St, ontheboards.org, 7 and 10 pm, \$23 adv/\$25 DOS, April 16–19) **BRENDAN KILEY**

FRI  
APR 17

## 'Ex Machina'

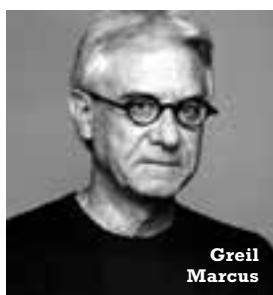
FILM

It's hard to believe that we will see a better sci-fi film this year than Alex Garland's *Ex Machina*, which is certainly the **most important sci-fi film** since Spike Jonze's *Her*. The film has a great soundtrack (which includes contributions from the man behind Portishead, Geoff Barrow), a solid story (which contains a solid idea of 21st-century capitalism), and an **amazing performance** by one of the rising stars of our times, Oscar Isaac, who plays a trillionaire who owns a **social-network corporation** that's very much like Facebook. The future is now. (See *Movie Times*: thestranger.com/film) **CHARLES MUDEDE**

SAT  
APR 18

## EMP Pop Conference

MUSIC



Unlike multiday music festivals, public **applications of intellectual energy** toward music are, in the immortal words of Climax, precious and few. Which is why you mustn't miss this annual convocation of academics, journalists, and even actual musicians gathered to **defend, discuss, debate, deride, and debunk** all forms of pop. Names: Greil Marcus, Ann Powers, Robert Christgau, Eric Weisbard, Jody Rosen, Jessica Hopper, Joshua Clover, and Carl Wilson, plus many more. Plus live music. I know: Not everyone is into expansive **critical engagement with music**. But that's all right (ma), everyone at the Pop Conference is. (EMP, 325 Fifth Ave N, empmuseum.org, free, all ages, April 16–19) **SEAN NELSON**

SUN  
APR 19

## Agelgil Ethiopian Restaurant

CHOW

Now that my favorite Ethiopian restaurant, Abay Ethiopian Cuisine, has closed, and under **very curious circumstances** (gossip has it that it was not in the best neighborhood—deep North Capitol Hill—for a **lively black business**), I have decided to name Agelgil Ethiopian Restaurant as its rightful replacement. Thankfully, Agelgil is in a neighborhood that is still safe for happening black businesses (the center of the Central District), and **the food here is simply amazing**. It is not as light as Abay, but it has a heaviness that feels almost royal. (Agelgil Ethiopian Restaurant, 2800 E Cherry St, 324-6402, 11 am–midnight) **CHARLES MUDEDE**

MON  
APR 20

## Puget Soundtrack: Newaxeyes Presents 'Alien'



FILM/MUSIC

Puget Soundtrack is an excellent concept: Have a

band perform a **live musical score to a classic film** as it flickers behind them. This provides a chance for a group to expand beyond its usual repertoire of moves; for cineasts, it casts a familiar movie in a slightly altered context. Given

their **wizardly ways** with distortion, Newaxeyes are wholly equipped to render the ominous, queasy moods that *Alien*, Ridley Scott's 1979 **sci-fi/horror nail-biter**, demands. (Northwest Film Forum, 1515 12th Ave, nwfilmforum.org, 8 pm, \$15/\$12 members) **DAVE SEGAL**

## 'Lesbian Mayor: The Lisa Orth Story'

FILM/MUSIC

Lisa Orth's legacy as Seattle's "lesbian mayor" and **inspiring member of the queer community** is honored in this 40-minute film. It chronicles not only Orth's accomplishments—she is an artist (she's a tattoo artist and her résumé includes designing the **album cover of Nirvana's Bleach**) and musician (she has played in several bands, started a record label, and has DJ'd tons of queer dance nights)—but also **Seattle's history**, back to when rents were cheap enough for artists to live on Capitol Hill.

After the film, see live sets by bands Pony Time and S. (*Wildrose*, 1021 E Pike St, thewildrose-bar.com, 8 pm, \$5, 21+) **KELLY O**

TUE  
APR 21



## Eddie Huang

READING/TALK

I first encountered Eddie Huang's words in a 2012 article titled "Is It Fair for Chefs to Cook Other Cultures' Foods?" In it, Huang **called out white chefs** who make money by cooking the cuisine of another culture. Since then, Huang's **excellent memoir Fresh Off the Boat** (about assimilation, race, Charles Barkley, Tupac, and Taiwanese food, among other things) was published and turned into a prime-time comedy series. Improbably, Huang's made it, but he's still got a **lot of truth and trash to talk**. The food world—not to mention the world at large—needs more voices like his. (HUB Ballroom, University of Washington campus, 7 pm, \$15) **ANGELA GARBES**

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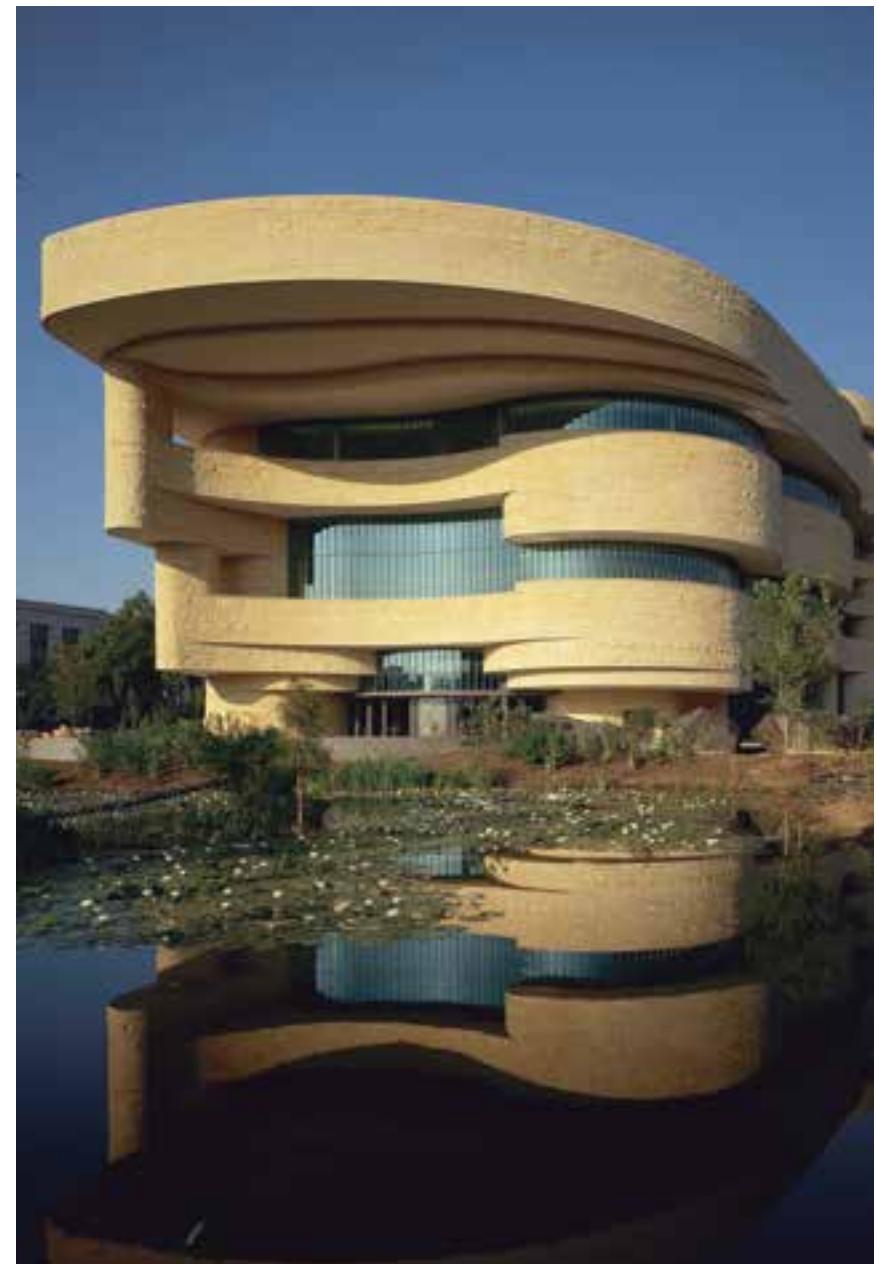
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Photo: Main entrance of the Smithsonian's National Museum of the American Indian on the National Mall, © 2004, Judy Davis/Hoachlander Davis Photography.



## ARTS

Books...below Art...26 The High List...27

# The Masterpiece That Helped Transform Comics and Culture

Daniel Clowes' *Eightball* Is 25 Years Old. How Old Does That Make YOU?

BY SEAN NELSON

**C**omics were just not a thing yet." Daniel Clowes (who would know) is talking about the period that led to the creation of *Eightball*, the stunningly smart and innovative comic that did what almost no other comic seemed able to do at the time: enter the culture of people who didn't like comics. *Eightball* became one of the essential comedic touchstones of 1990s culture, a way to help the self-selecting weirdos of the pre-internet—or at least pre-good-internet—era identify kindred spirits and speak in shorthand. (For a time, if you heard someone say the words "Needle Dick, the Bug Fucker," there was a reasonably good chance that person would become your friend.) As a result, it joins the now-long line of things still unaccountably filed in your consciousness as bold new works that are, in fact, older than you were when you first discovered them. No matter how timeless it always seemed, *Eightball* being 25 is a stiff drink.

Like any great breakthrough (and many stiff drinks), it was born of desperation. As Clowes writes in the intro to the gorgeous new *The Complete Eightball* collection that attends the 25th anniversary of his masterpiece, "Overwhelmed by failure, I decided to put everything into one last hopeless non-commercial effort, hoping to finish one or two issues before being expelled from comics forever." In the immortal words of Devil Doll, "HAW HAW."

**L**ike a Velvet Glove Cast in Iron often felt like it was made of very specific visual references that disappeared the more you tried to identify them, like trying to remember a dream. Was that strategic, or were your references just that much more obscure?

I liked things that were obscure, things that were a mystery to me. Back in those days, you might see a movie halfway through in the middle of the night in black and white and have no idea what it was. There was no way to find out any information about it. That's how I wanted that story to feel: like a movie there was no trace of. That was a very exciting feeling, that kind of fleeting notion when you wake up in the middle of the night and you're half awake and you turn on an episode of *The Outer Limits* or something and you can't figure out what you're watching.

**A**t the time, there was a strong subculture dedicated to appreciating pop culture that wasn't popular. When did you become aware that *Eightball* was becoming important in that world?

I wasn't aware at the time. I knew it had caught on to some degree, but it was so hard to tell how many people were actually reading it. It was a comic that people talked about, but it was still during that time when a guy who was collecting *Alpha Flight* or whatever would hear about a comic like *Eightball* or *Love and Rockets* and add it to his weekly pull list at the comics store. It was hard to tell if it was a lot of those guys or if it was all these



**EIGHTBALL** Like a Velvet Glove Cast in Iron is like trying to remember a dream.

kind of tastemakers in the counterculture who were responding to it like they'd never read a comic before.

#### Do you enjoy revisiting your old work?

The funny thing about reading all my comics, but especially those old comics—which I usually avoid like the plague, but when I was putting this collection together, I went back and read every single issue—is that it's really like a record of your life. Almost everything in the comic is based on something, a joke I had with one

of my friends or a real-life experience, and all the characters are based vaguely on people I know... It all feels like reading a diary almost, even though it's entirely fictional.

**T**here's an interesting correspondence to the readership in that, since *Eightball* was really significant to a lot of people. In a way, it's like reading a diary for them, too. I mean, the number of things in the comic that became inside jokes for me and my friends—

Which is funny, since they probably originated as inside jokes that I had with friends.

**D**o you have the sense that the '90s have had absolutely zero cultural impact on the decades that followed? Do you have any sense of why?

It feels like it was the last monolithic cultural era. After that, everything got so dissipated. In the '90s, or more in the late '80s,

it really felt like the mainstream culture was not satisfying to anybody. There were these little things that came up around the cracks, but it felt like there was a huge expanse of cultural terrain that we could occupy and no one was even thinking of going in those directions. I think now that's not necessarily the case, although I'm not sure anything is any better now. The overall quality of movies or books hasn't improved. It's just the way it feels. I think more about 1974 than 1994. You hit this certain thing where all the decades seem really similar because all the things you're doing don't have anything to do with the culture anymore once you hit like age 22. The 2000s have zero distinctive qualities to me.

**T**hat sense of being captive to culture was really frustrating at the time, especially when it seemed like whoever was in charge didn't know what they were doing.

Exactly, it all felt like it was a corporate board making decisions, and they figured out the average entertainment, and that was passed on down—and if you didn't like that, too bad. You really had to go out of your way to find something... When I was a kid, the only time they'd show really crazy horror movies was at like three in the morning. And I'm not sure who this was for. Just for really disturbed insomniacs who didn't have jobs—which was certainly what I was hoping for in my job description. But you'd have to really plan it out: You'd tell your friends and set your alarm and sneak into the other room

and not turn any lights on... I remember seeing *Night of the Living Dead* for the first time at three in the morning in Chicago when I was 10 or 11 years old and just being so terrified. But mainly it was the situation, being up when nobody else was up. And then I went to school on Monday and found out that four or five of my friends had done the same thing. It was a really intense thing, that night. I'll remember it the rest of my life. Now you'd never have that experience. I'm sure my son can't remember the 11 times he's watched every Pixar movie.

**W**as there a point that you felt like *Eightball* had outlived its usefulness?

I never wanted to stay in one place. You see a lot of cartoonists, especially guys who did mainstream comics or daily strips, they fall into something successful and they just do that. Like the thought of the guy drawing *Funky Winkerbean* for 40 years... that's the perfect example, 'cause it's a strip that was meant to be in 1973, and if it had been a TV show, you would not have heard about it again by 1975. But because it was a comic strip, it just stayed there forever. And the thought of that guy waking up and thinking, "What can Funky do today?" was terrifying to me. I always wanted to move around. I felt like I had perfected the early *Eightball* style by the 18th issue, the last one I did in that format. I thought I'd get back to it, but it never felt right. I got more interested in immersing myself in a world or a story and spending time in that place.

**W**as that because you became more ambitious as a writer with the longer, nonserialized stories?

Back when I first started doing comics, a little before *Lloyd Llewellyn*, I was looking around for a writer. I thought I'd like to find a guy who has my sensibility who'd write the kinds of stories I wanted to draw. I thought that'd be no problem, that I'd have 15 or 20 guys to choose from. Of course, everybody I tried: (a) it's really hard to write for comics, and (b) nobody was doing anything like what I wanted to do. So I thought I'd do it for myself for a while, until I eventually met my collaborator. And that just never happened. At a certain point, I realized I had more natural ability as a writer, imagining things and storytelling, than I do as an artist. The art part is always a struggle. ■

#### PREVIEW

##### Daniel Clowes

Sat April 18, Fantagraphics Bookstore, 6 pm, free

#### BOOKS

## Weed the People Promises the Future of Legal Marijuana in America, Focuses More on Old News and Stoner Jokes

Still, as Legalization for Dummies, It's Pretty Useful

BY HEIDI GROOVER

**I**n *Weed the People* (Time Home Entertainment, \$27.95), former *Seattle Weekly* writer/editor Bruce Barcott describes a personal transformation common among people who never imagined they'd see a system of ►

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licensed and taxed legal marijuana. After almost voting against Initiative 502, which legalized marijuana in Washington—he worried about the rise of drugged driving and the prospect of kids having increased access—Barcott ends up becoming a medical

marijuana patient, attending the Cannabis Cup and Hempfest, and calmly sharing a joint with sources in the alley behind an art gallery.

In between, he weaves a rudimentary history of the war on drugs and the campaigns for legalization in Washington and Colorado, threaded with predictable observations about the a-changing times and tired jokes about stoners getting “the munchies.”

To be fair, the book serves as an accessible primer for those who haven’t been paying close attention to the progress of legalization. It’s easy to forget there are many people to whom, after living through decades of anti-drug messaging and lawmaking, legal weed is a shocking development in what must seem like a very short period of time. *Weed the People* seems to have been created with these folks in mind, and it serves their needs reasonably well.

But those who’ve followed the story at all will find a rehash of issues Washington and Colorado reporters have covered ad nauseam over the past three years. Barcott’s telling relies heavily on dusty ironies that have long

**It's easy to forget there are many people, after decades of antidrug messaging, to whom legal weed is a shocking development.**

since become commonplace—weed is legal, but you can’t smoke it outside, some marijuana businesspeople wear suits, etc.—and old-line cultural clichés. Reporting on a medical marijuana clinic, he can’t resist spotting the “stringy-haired beanpole stoners” in the waiting room. These lapses undermine the seriousness of his inquiry. More importantly, they also prevent the book, even after wandering for 320 pages through the past and present, from substantially answering the question posed by its subtitle: What is the “Future of Legal Marijuana in America”? *Weed the People* doesn’t really say.

Barcott is at his best when he ditches the dad jokes and digs into the stories that inspired the legalization experiment to begin with: the dying AIDS patients who prompted the first medical marijuana clinics in California, or Bernard Noble, a black man sentenced to 13 years in a Louisiana prison for carrying two joints. Barcott also explores still-murky questions about how cannabis interacts with schizophrenia and affects teenage brain development—pressing issues that demand research, the funding for which is expedited by normalization and new tax revenue. A century of prohibition and propaganda has marginalized concerns like these; only now are intelligent people able to have a real conversation about them without being interrupted by boring old stoner jokes.

It follows that Barcott seems genuinely engaged by these segments, which enable the book to take its own premise seriously. He’s absolutely right when he argues that “the place of marijuana in our lives is being rethought, reconsidered, and recalibrated.” That’s why *Weed the People* would’ve benefited from a realignment: more of those meaningful stories, and fewer easy punch lines. ■

## BOOKS

### Poetry That Deconstructs Language and Love

The Physical Intelligence of Hannah Sanghee Park’s *The Same-Different*

BY RICH SMITH

**P**uns are the highest and lowest form of wordplay. At worst, they’re schlocky uncle jokes that remind you why you only see that part of the family once a year. But in their most exalted form, puns restore physicality to language, reminding us that words have many senses, facets, and valences.

They’re charged stones we can pick up off the page or remove from our mouths and throw at people.

Hannah Sanghee Park’s first book of poems, *The Same-Different* (LSU Press), winner of the 2014 Walt Whitman Award from the Academy of American Poets, makes invigorating use of this most maligned literary device. Her poems send the mind racing down the rabbit holes Park digs for it.

The first line of the first poem, “Bang,” revels in the nesting-doll thrill of the word “river:”

Just what they said about the river:  
rift and ever:

It’s a play on the old metaphysic “You can’t step into the same river twice.” Park both abridges and expands upon Heraclitus by locating his lesson within the word itself—the ever-rifting aspect of “river” hides out loud, in its phonemes.

Using this same interruptive verbal logic—we later discover that the word “bang” has been hiding its spirit in plain sight, too—Park steers the rest of the poem toward a theory of desire and detachment:

It may have been holy as scripture  
as scribes capture

meaning all that was there and only  
(one and lonely)

is all that is left, and wholly  
whose folly.

The sky bleached to cleanly  
clear, evenly

to have left the world,  
to what is left of it—

Could you have anything left to covet?  
Covertly met: coverlet. Clover, bet. Come  
over et—

Et what? Follow the dash back to the title. The word “bang” suggests sex and perhaps a new beginning, sure, but its much louder suggestion is of an end, a death—and it’s not clear which of the two options is more appealing to this narrator. Like “river” in the first line, the word self-destructs.

Park uses this technique all over the book: really smart deconstruction in the sheep’s clothing of wordplay. Aside from offering a refreshingly physical reading experience, ▶

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ply to an almost entirely white painting. A figure stands near a door with an exit sign, looking like he's exited into a blinding snow-storm, and he's all covered up, hood up, boots on, faceless in profile. He doesn't seem chill, he seems blankly alone, and he's turned toward the door, not away from it, like maybe he wants to go back in and rejoin the warm world. (Did the door lock behind him?)

Banke's street portrait of Pioneer Square depicts of a row of buildings he passes every day. The buildings are boxes marked in dumb capital letters: "BANK," "PAWN," "VIP CLUB," "FLAMINGO MOTEL HRLY R8S," and "MURDER MART OPEN 24 HOURS." Banke faithfully reproduces the actual graffiti. Out in front of the VIP Club and the pawnshop, Banke has set a caricature of a balding businessman under a hail of bright-green dollar bills. His white limousine is parked in front of a no-parking sign, and the only other person in the painting is that faceless hooded "chiller," shooting an arc of pee the same green as the dollar bills onto the roof of a cop car. The painting is a joke and a dirge at the same time. Another one, with the words "RIP MY VIBE" on a life-size tombstone, at first looks flat and crisply rendered in black with white words. But the surface of the painting has been worked over so much that a great deal of texture has built up. It looks like there's a terrible storm brewing on the tomb.

Banke calls his show *Peasant Dreams*,

sarcastically. In a painting depicting Seattle's center of commerce, there's another row of sorry buildings, including Niketown, the Cheesecake Factory, and A Sharper Image selling "BATTERY OPERATED BATTERY CHARGER." Banke's art is operating in a system where the charge has run out. He might say that if you don't like the way it looks, look around—he's just recording what he sees. Meanwhile, he's trying to keep his spirits up.

A few blocks farther north at Suyama Space in Belltown, there's another show with a similar snarl, and a similar feeling of exhaustion, that nonetheless looks very different from Banke's. Where his work is stripped to maximum visual simplicity, this is a riotous field of trash trying to rise up onto its feet to party.

California-based artist Elisabeth Higgins O'Connor cut up heaps of old bedsheet and glued the flowers and stripes from them onto watercolor paper. She drywall-screwed the pieces together into huge topiaries shaped like cute animals—a 12-foot rabbit, say. But these animals are disturbed, wounded, diseased. They have prosthetic legs made of furniture parts and lean like downtown drunks on couches stripped to the springs. Piles of leftover pieces accumulate on the floor.

You feel a little sorry for the animals, spilling their guts out like that, but they also look terrible and dangerous. Higgins O'Connor uses the soft materials of home the way Banke uses the street: for raising something like a zombie Irish funeral. ■



## Raekwon and Ghostface Killah

**MUSIC** Wed April 15, Showbox (1426 First Ave)

Raekwon and Ghostface Killah both made some of the best early solo albums post-'Tang—Raekwon's *Only Built 4 Cuban Linx* (on which Ghostface extensively guest-starred) and Ghostface Killah's *Ironman* (on which Raekwon extensively guest-starred). Together, Rae's crime-heavy dramas and Ghost's vivid storytelling are a force to be reckoned (Raekwon'd?) with. The original weed-smoking music for weed-smoking people.

**Nearby snack:** French bakeries (try Le Panier at 1902 Pike Pl) are really just purveyors of elegant stoner food—giant slabs of Brie on baguette, various pastries with jam in them, and cookies in so many flavors.

## Peelander-Z

**MUSIC** Thurs April 16, El Corazón (109 Eastlake Ave E)

These Japanese outer-space punks (now based in New York) are NOT fucking around. They come in colors (Peelanders Yellow, Red, Green, Pink, and Black) and look like microwaved, raved-out Power Rangers playing Ramones songs with three times the energy. Peelander-Z live shows have been known to include wrestling antics and a giant squid prop; sing along to "So Many Mike" (it's about the large number of people named Mike the band has met in the United States).

**Nearby snack:** There's a Subway—HEAR ME OUT—at 1220 Howell Street. Their cookies, especially the chocolate with white-chocolate chip, are not half bad.

## Daniel Clowes

**READING** Sat April 18, Fantagraphics (1201 S Vale St)

Alt-comic hero Daniel Clowes will be AT

Fantagraphics, reading from *The Complete Eightball*, a two-volume anthology of all 18 issues of his full-color, fully entertaining *Eightball* series (which includes the first *Ghost World*, *Art School Confidential*, and much, much more).

**Nearby snack:** Katsu Burger (6538 Fourth Ave S) has the most obnoxiously large deep-fried hamburgers in Georgetown and possibly Seattle.

## Sweet Lo's Ice Cream Mania

**EVENT** Sat April 18, Pike Place Market Atrium Kitchen (85 Pike St)

Sweet Lo's ice cream IS fancy, yes, but it's fancy done correctly. Flavors like Lemon Bar (lemon ice cream with chunks of lemon bar) or Munchies (salted-pretzel ice cream with candied potato chips, pretzels, Ritz crackers, Whoppers, and Kit Kats) are literally what I'm talking about.

**Nearby snack:** If you need to add something savory to the dose of sweet you just had (the impossible-to-equalize stoner dilemma), hit up Copacabana's (1520 Pike Pl) rooftop for Pike Place people-watching and Bolivian food.

## Snoop Dogg

**MUSIC** Sun April 19, WaMu Theater (800 Occidental Ave S)

It's 4/19—GOT A DAY? (Ha-ha-ha.) I don't know what happened to the whole "Lion" thing, but Snoop D-O-double-G is heading back to Seattle again for a Wellness Retreat repeat, joined by E-40 (!!!), G-Eazy, and Ty Dolla \$ign.

**Nearby snack:** Since you're probably not getting into the Snoop show without dropping at least \$50, stop by the nearest Grocery Outlet (1702 Fourth Ave S) for cheap and weird snacks in discontinued flavors like "peanut butter cheesecake Pop Tart Oreo Popsicles."

## 4/20

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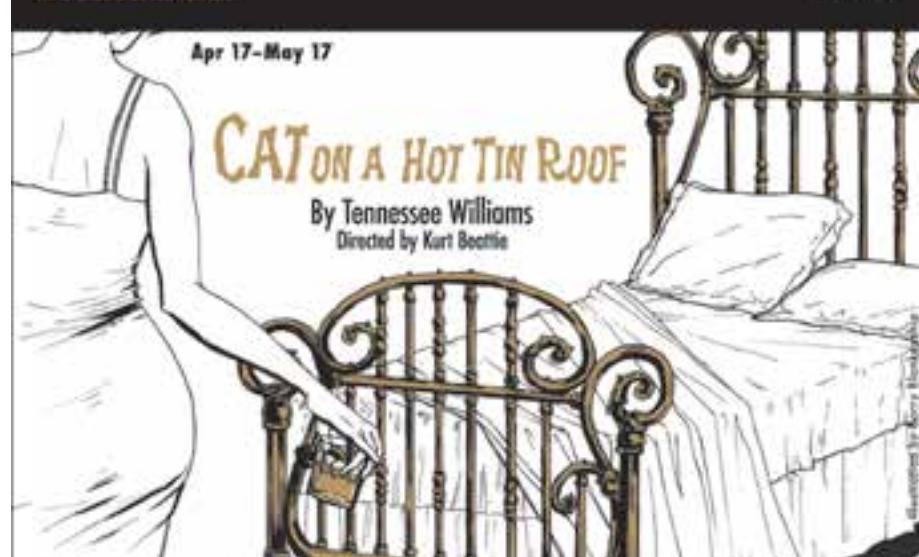
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KELLY O

## Is There Room in Seattle for More Peruvian Chicken?

Big Chickie and San Fernando Offer Different Takes on Pollo a la Brasa

BY ANGELA GARBES

In Seattle, when I think of Peruvian roasted chicken, I think immediately of San Fernando Roasted Chicken on Rainier Avenue. Not just because San Fernando serves juicy, fall-off-the-bone-tender meat with salted, crispy skin along with a squeeze bottle of a heavenly garlic-, jalapeño-, and cilantro-spiked green sauce that I am always tempted to sneak into my purse, but because for years it's been the only place in town to get these fragrant, roasted birds.

I have a deep fondness for San Fernando: the irregular, hand-painted red letters on the nondescript building that state, simply, "Roasted Chicken." It's a place where I love having a long lunch with a good friend, each of us tearing easily into meat and bone the way we dive into the details of our lives. What the restaurant lacks in ambience it makes up for in warmth, diversity of clientele, and odd charm. (Inexplicably, two toilets can be found sitting side-by-side in the restroom.) At lunchtime, the dining room is often occupied by workers eating alone, fortifying themselves for the afternoon ahead with french fries and a hefty quarter chicken.

So last September, when Matt and Sara Stubbs opened Big Chickie—a shiny, modern, and thoughtfully remodeled gas station serving Peruvian-style charcoal-roasted

**Big Chickie**  
5520 Rainier Ave S, 946-1519

**San Fernando Roasted Chicken**  
900 Rainier Ave S, 331-3763

as a purveyor of pollo a la brasa. Why, when San Fernando's Peruvian owners Walter Diaz and Nancy Bautista simply billed their food as "roasted chicken" would the Stubbses, who are not Peruvian, feel the need to call it pollo a la brasa?

Because, it turns out, that's what Matt Stubbs has been calling the dish his entire life. "I grew up in the Washington, DC, area," Stubbs explains to me, "where pollo a la brasa is a relatively common restaurant offering. It's sort of like teriyaki in Seattle. There are lots of mom-and-pop pollo a la brasa places: Super Pollo, Pollo Rico, Super Pollo 2. It was my family's Tuesday night dinner."

Stubbs says he spent most of the decade he has lived in Seattle desperately missing and craving the roasted chicken of his youth. When he and his wife decided to open their own

business, they "very quickly came to the decision to bring more pollo a la brasa to Seattle."

The couple spent nearly four years planning, saving, and developing recipes before Big Chickie became a reality. "We started cooking chicken on our home grill, two at a time, once a week, for at least a year and a half," Stubbs says. Ultimately, the couple settled on marinating the birds for 24 hours in a

**For years, San Fernando was the only place to get these fragrant, roasted birds—juicy, fall-off-the-bone-tender meat with salted, crispy skin.**

mixture of lime juice, spices, and chili before roasting them over charcoal.

It's the charcoal that makes Big Chickie's birds so good. The smell alone—unmistakably dark and smoky, with a little sweetness from charred oregano and citrus—is enough to drive you mad as you make the interminable-seeming walk from the register to one of the restaurant's tables. The smoke penetrates through the chicken's golden, crackling

skin and deep into the meat.

For Stubbs, charcoal was always an essential part of the equation. "Oh, it's critical," he tells me in an alarmingly serious tone. After looking at American-made charcoal rotisseries, he chose to import machines from Peru instead, fearing the others wouldn't function as well. "Rotisseries are very simple machines—just the charcoal and the motor that turns the birds. But that charcoal smoke and the indirect heat and occasional lapping of the flames is what really gives the chicken that special flavor," says Stubbs. "It really does that magical thing."

While the flavor of Big Chickie's birds is consistently great, I can't say the same for their texture. I've been surprised by perfectly moist breast meat on one visit and then disappointingly dry thigh meat the next. I can't help but compare it to San Fernando's chickens, which, while not roasted over charcoal and thus lacking the same smoky goodness, never fail to be chin-dribblingly juicy.

There are a few other lessons Big Chickie could learn from San Fernando: the first—and most important—one being about green sauce. While San Fernando's green sauce is something I routinely fantasize about putting on everything, Big Chickie's, which also uses cilantro and jalapeños, is uninspired, lacking any real heat. Its texture also resembles more of a watery puree instead of a true sauce that begs to be used for dipping and spreading. And Big Chickie's rice and beans—bland black beans scooped over mushy yellow rice—seem especially unexciting when compared to San Fernando's astounding white beans, which are creamy and earthy and served in a bowl of their own thick, satiny cooking liquid.

But while San Fernando offers sides of french fries and a shredded iceberg-lettuce salad topped with sad tomatoes and a ranch-like dressing, Big Chickie has a creamy coleslaw, a refreshing kale and edamame salad, and a bright, crunchy corn salad with red onion and red bell pepper. It also serves thick-cut steak ▶

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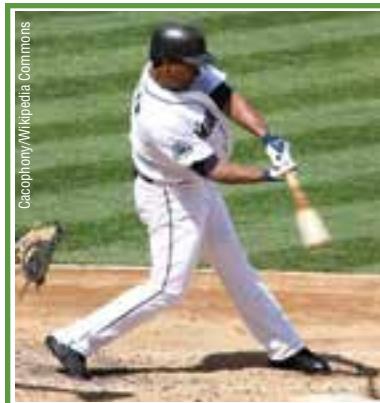
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◀ fries and cheesy potatoes, both of which seem to be popular with the many children who accompany their parents to Big Chickie as they pick up dinner for the family.

"This was our goal from the beginning—to be affordable, quick, and healthy," Stubbs tells me. The Stubbses always planned to open their restaurant south of I-90. It's an especially smart move as Hillman City, as well as nearby neighborhoods like Columbia City and Beacon Hill, gentrifies with an influx of new families drawn south by more affordable housing. Stubbs tells me that they have quite a few regulars who pick up dinner as they head farther south to Rainier Beach and Renton.

I thought about Stubbs's words as my husband and I ate Big Chickie for dinner the other night, in the two hours we have between coming home from work and putting our 6-month-old daughter to bed. We stood in the kitchen, taking turns holding our baby, ripping off pieces of smoky thigh meat, and feeding each other forkfuls of a lovely pea salad flavored with fresh mint. I smooshed a few peas between my fingers and offered them to my daughter, who gladly accepted.

While I will always crave a slowly savored chicken dinner from San Fernando, things change. There is room for two versions of Peruvian roasted chicken in this town and, given how satisfying and simple a meal it makes, I find myself hoping for even more. ■

**EATER'S DIGEST**  
BY ANGELA GARBES

### SEATTLE'S NEW MINIMUM WAGE HIGHLIGHTS THE INCOME DISPARITY AMONG RESTAURANT STAFF

In the restaurant industry, much of the discussion about Seattle's new minimum wage law has focused on front-of-house workers—specifically, waitstaff who earn tips, and how to account for that income. But front-of-house workers are just one set of employees who make restaurants function. Just as important are the back-of-house workers, such as cooks and dishwashers, who, while largely unseen by the public, perform essential tasks at much lower compensation.

And, unfortunately, for many back-of-house workers, especially those who work at mid- to high-end restaurants, that income disparity just worsened. That's because most of them already make more than the prior minimum wage of \$9.47, and thus won't see a pay increase until 2017 or later. But front-of-house workers, who do make minimum wage but earn far more than back-of-house workers overall because of tips, just got a raise, boosting their income even higher.

One line cook, who earns more than the current minimum wage at a high-end Seattle restaurant and who spoke on the condition of anonymity, told me that the new minimum wage has brought tension about the income disparity between front-of-house and back-of-house workers to the surface. "It's always been an open secret that the back of the house is underpaid relative to the front of house, especially based on hours," he said.

"One [job] is not easier than the other," he continued. "They're both hard jobs. I knew [about the pay disparity] going in, and it's something you have just had to accept as back of house."

Lisa Saephanh, a prep cook who earns \$14 an hour, said she thinks the current pay

system that allows servers to make more money via tips is unfair. "I have always felt that the kitchen needs to make more money," she said. "We are the ones cooking the food. Sometimes people leave a tip not just because of service, but because the food is amazing. There might be a \$30 tip on the table, but we don't see any of it."

The new minimum wage also brings up tension within restaurant kitchens themselves, which function on a strict hierarchy. Saephanh, who began working at Taco Time at age 16 for \$7 an hour and has worked her way through the industry as a cashier, line cook, and caterer, said she has a hard time accepting a higher minimum wage for those just starting out: "I want everyone to be paid a living wage, but that wage should not be expected, but earned. Deserving it should be more than just showing up."

At the last restaurant he worked for, the line cook I spoke with had been a sous chef, where his annual full-time salary worked out to be about \$15 an hour. (Although he estimates that he typically worked about 55 hours a week.)

"I would never begrudge anyone making a living wage," he said. "But when I first heard about the law, honestly I did think, 'Man, I just spent all this time climbing through the ranks to get to \$15 an

**Back-of-house workers, while largely unseen by the public, perform essential tasks at much lower compensation.**

hour, and now some random person is going to come in and make the same wage at a far less stressful and demanding job.'"

He is hopeful that, in the long run, "employers will see that they have to pay people in higher positions more to keep them there."

Much of this sentiment is caused by the intense dues-paying culture found throughout restaurant kitchens. "People spend a lot of effort working through the system, then look at new people coming in and think, 'I had to do it, so you need to do it, too,'" the line cook told me. "There's almost a bitterness to it."

While cooks clamor for the opportunity to work at good restaurants, restaurant owners can get away with paying low wages without benefits for physically demanding, sometimes dangerous work. That's especially the case for dishwashers, many of whom are vulnerable because they are undocumented immigrants.

In fact, the entire restaurant industry has long been predicated on unsustainable wages. The line cook told me he believes that restaurant owners know the accepted model is not sustainable, and everyone acknowledges that something must change. "But," he said, "no one wants to be the people who are on the line, risking their jobs and risking their business. It's far more comfortable to keep going with the status quo."

But successful restaurants are also built to adapt to a constantly changing marketplace—fluctuating food prices, increased overhead, customer whims and demands. With Seattle's new minimum wage law, higher employee wages are finally becoming part of bottom-line equations.

"Even if [the law] doesn't benefit everyone overall, the fact that it's bringing up this dialogue about how restaurant pay is structured can only be a good thing, instead of just ignoring it and chugging along," the line cook said. "Stuff like this won't fix itself, you have to work at it." ■

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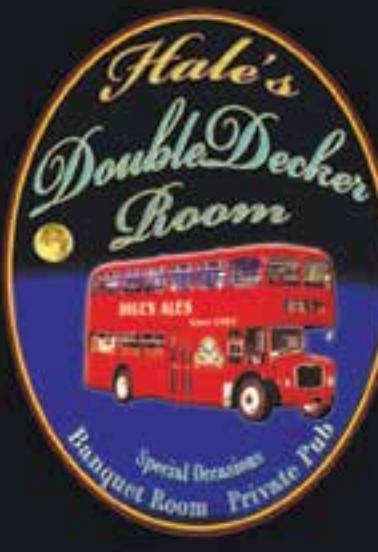
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# MUSIC



**MISSY ELLIOTT** Her greatness is the subject of a panel on Fri April 17 at 11:15 am.

## A Lot of Smart People Will Be at the EMP Pop Conference This Weekend. Will You Be One?

The Pop Conference is the best thing that ever happened at the EMP. Influential music writers (and former EMP curators) Ann Powers and Eric Weisbard started and still organize this annual gathering, which attracts world-class critics, academics, industry types, collectors, musicians, and producers who come together for the sole purpose of talking about pop music.

That “talking” takes the primary form of 15- to 20-minute presentations based on papers, which the authors deliver (with varying degrees of performer panache) to rooms full of attentive and often argumentative fellow travelers. The conference never fails to be as messy and diverse as its subject, an art that covers a wide area of human culture. There are few societies without pop stars, and few trends, idioms, or histories of popular music that have escaped the notice of this conference. Hi-

**EMP Pop Conference**  
April 16–19, EMP Museum

phop controversies in New Zealand’s Maori community, the impact of neoliberal recording contracts in Ghana, the deep connections between developments in American rock and its highway system—this is the kind of stuff the four-day conference is radically open to. And it’s free to the public. (Disclosure: *Stranger* music editor Emily Nokes and arts editor Sean Nelson are among the 140 people participating in panels at the conference.)

This year’s theme is Get Ur Freak On: Music, Weirdness, and Transgression. There are too many intriguing presentations for us to list here, so instead, we’ve decided to note the most recent books by a few of the noteworthy presenters. This affords only a glimmer of what the Pop Conference has been bringing to Seattle since 2002 (save for those two regrettable years when it was seeing other cities). We need to keep it here.

**ERIC WEISBARD**

**Top 40 Democracy: The Rival Mainstreams of American Music** (University of Chicago Press)

I hereby disclaim that I know and have been friends with the author for about 15 years, and further confess that my admiration of his criticism, in *Spin* and the *Village Voice*, predates our acquaintance by 5 or 10 more. This may not make me the best candidate to chronicle his lapses, but it does offer an ideal vantage for extolling his transition from critic to full-blown academic. This book is a major work about a subject most people either dismiss with a shrug or disdain with

conspiracy-theory-laden epithets: commercial radio. Eric Weisbard’s analysis of terrestrial broadcasting is ecumenical, observing the communal identities that arise from its industrial specialization. Which is to say: He is very realpolitik about the power of music played on the radio and relentlessly curious about the question of who is being served by its formats (however cynical the business decisions behind them might be). His analysis leaves aside the partisanship of aesthetic preference (which he calls “self-congratulatory entitlement”), focusing instead on the interpersonal, economic, and ethnic effects of an immensely powerful form of social engineering. There’s plenty of shallow comfort in the image of people having their feelings anesthetized in the shine of the dial, but *Top 40 Democracy* offers a less cynical, more humanistic, at times (though I don’t imagine this was in the recipe) almost metaphysical inquiry into the perversely complex intersection

of time, technology, liberty, desire, commerce, and art. **SEAN NELSON**

*Keynote Panel: Can Pop Really Be Transgressive? Poptimism and Its Discontents*, Thurs April 16, 7 pm.

*Heavy Metal Fantasy*, Sun April 19, 9 am.

**ROBERT CHRISTGAU**

**Going into the City: Portrait of a Critic as a Young Man** (Dey Street)

Robert Christgau basically invented, or basically perfected, the cultural niche identity of the pop-rock music critic. The native New Yorker’s recent memoir, *Going into the City*, is an informationally dense journey through the art, music, and relationships that shaped him (passage after uxorious passage emphasize the ways in which his wife and past partners have influenced his work, but do buckle up for the explicit details regarding other kinds of relationships). Christgau also assesses much of his own work without feigning humility about how smart he is, which is fine by me from the person who wrote the words “Mick Jagger should fold up his penis and go home.” **EMILY NOKES**

*Infectious Clowning: Huey Smith’s Rollicking Heyday and Long Sad Struggle to Get Paid*, Fri April 17, 9 am.

**HOLLY GEORGE-WARREN**

**A Man Called Destruction: The Life and Music of Alex Chilton** (Viking)

Notorious cult figure and namesake of one of the best Replacements songs, Alex Chilton (1950–2010) was a complicated, mercurial man who began his musical life as the lead singer of the Box Tops (“The Letter” hit number one when Chilton was just 16), went on to form the highly influential (but never quite commercially successful) Big Star, then later washed dishes, drove cabs, produced punk bands, and tinkered with an offbeat solo career before dying of a heart attack a few days before a Big Star reunion. Holly George-Warren’s exhaustive, meticulous account of Chilton’s every musical move, his fame decrescendo, and his troubled personal life make *A Man Called Destruction* worthwhile—Chilton enthusiasts to those vaguely interested in Big Star’s enigmatic frontman will find a sympathetic, well-written biography with great/sad/crazy stories and enough names of other indie noteworthies to keep you engrossed for the duration. George-Warren has authored some 14 other books and is currently writing a biography of Janis Joplin. **EMILY NOKES**

*Calamity Jane, Zelda Fitzgerald, and Bessie Smith: Janis Joplin and Her Transgressive Forebears*, Fri April 17, 11:15 am.

**AIMEE MEREDITH COX**

**Shapeshifters: Black Girls and the Choreography of Citizenship** (Duke University Press)

This ethnography is based on eight years of fieldwork at the Fresh Start shelter in Detroit. In learning the stories of young black women (ages 15 to 22) residing in the homeless shelter, Cox examines the “choreography” the women exercise in order to navigate and disrupt systems of racism, sexism, violence, and other humanity-diminishing obstacles. Cox is an assistant professor of African American studies at Fordham University, an editorial board member of the Feminist Wire, and a former professional dancer. The book, her first, comes out in August. **EMILY NOKES**

*Work It: Reflections on the Artistry and Impact of Missy Elliott*, Fri April 17, 11:15 am.

**MICHAELANGELO MATOS**

**The Underground Is Massive: How Electronic Dance Music Conquered America** (Dey Street)

Former Seattle denizen (and *Stranger* freelancer) Michaelangelo Matos interviewed hundreds of major and minor electronic-music figures, weaving countless accounts into a compelling narrative that traces the evolution of this music from its deep underground roots to its current US mainstream domination. *The Underground Is Massive* isn’t a comprehensive history of electronic music; that would take several large volumes. Rather, Matos starts with the house and techno revolutions in early 1980s Chicago and Detroit, respectively, and then follows the circuitous paths that electronic music has taken in the decades since, culminating with today’s insanely lucrative and youth-oriented “EDM” movement. He offers deep insights into the music, as well as the drugs, technology, and culture surrounding it. Look for a review/interview with the author in next week’s *Stranger*. **DAVE SEGAL**

*Sleeping in Between the Two of Us: “When You Were Mine,”* Fri April 17, 2 pm.

**JOSHUA CLOVER**

**Red Epic** (Commune Editions)

His new book of poems, *Red Epic*, blends Joshua Clover’s three leading interests—music, cinema, and Marxism—with the urgency and seduction of a great pop tune. (Not to mention the wit that often eludes the more passionate exponents of dialectical materialism.) From “The Fire Sermon”:

Madrid is sometimes in flames  
though confusingly the Spanish  
Stairs are in Rome

Money, as always, is the root of so much evil and suffering and stupidity, but even as the poems indict it, they also seem willing to acknowledge its ineradicability (from “Apology”: “Oh capital let’s kiss and make up/And I’ll take back all those terrible things I said about you/To my friends in poems”). Fragments of songs and visions from old and new films drift in and out of the lines like old friends. And while revolution is the only solution to neoliberal mechanisms of control, *Red Epic* also takes solace in the common cause of like minds. “It comes down,” Clover writes, “to comrades known and elsewhere.” **CHARLES MUDEDE**

*The Worst Song Roundtable*, Sat April 18, 10:45 am.

**EVIE NAGY**

**Devo’s Freedom of Choice** (33 1/3 Series, Bloomsbury)

Accomplished rock critic Evie Nagy (a former editor at *Billboard* and *Rolling Stone* who currently writes for *Fast Company*) chose Devo’s third—and most commercially successful—album, *Freedom of Choice*, for her 33 1/3 book. While many have written about the importance of Devo’s earlier work, and the band’s identity as fringe-dwelling harbingers of the odd-rock everynerd counterculture, Nagy focuses on the point at which the subversive band moonwalked into the mainstream. As Devo co-founder Gerald Casale says, “*Freedom of Choice* was the end of Devo innocence... the high point before the shitstorm of a total cultural move to the right, the advent of AIDS, and the press starting to figure Devo out and think they had our number.” *Devo’s Freedom of Choice* (apparently the first-ever authorized book about Devo) will be out May 21. **EMILY NOKES**

*Nerds to the Front: Devo and the Geek Rock Revolution*, Sat April 18, 1:30 pm. ■

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MISHA VLADIMIRSKY

**TWO GALLANTS** Open to all interpretations.

## Two Gallants Talk Gender Fluidity, Unruly Dogs, and Their Refusal to Play "Love Gun" by KISS

Trent, Meanwhile, Introduces His Submarine Theory

BY TRENT MOORMAN

**M**et your mother at the hospital where she was waiting patiently for her new reassignment." These are the lyrics Adam Stephens sings on Two Gallants' most recent fuzz-rock track, "Incidental." The song charges forward as Stephens continues, "She had rusty hinges, I forgot my scalpel, she had indecision." His voice is a valiant call, at times piercing with scruffy, torrid tones similar to the Replacements' Paul Westerberg. In the stop-motion video for "Incidental," the skin of a white, plastic, male figurine melts away, and (spoiler alert) there's a woman inside. The song is off Two Gallants' latest full-length, *We Are Undone*, released in February. The duo of Stephens (guitar, keys, vocals) and Tyson Vogel (drums, guitar, vocals) spent a month recording with engineer Karl Derfler (Tom Waits, Roky Erickson) at Panoramic House Studio in Stinson Beach, north of San Francisco. Stephens spoke from his Oakland home, while playing with his dogs in the backyard.

**What brought about the subject of reassignment for "Incidental"?** It was one of those rare songs where the lyrics and the melody all came out at once. Out of nowhere. It wasn't something I really thought through. It deals with the idea of gender fluidity and the sentiment a lot of people have of feeling discomfort in their own bodies, and the need to change. The discomfort that can be imposed on us by society, where people don't feel beautiful enough. Or feeling like we don't look the way we wished we looked. Also those people who don't feel comfortable in the bodies they were given regardless of societal pressures, who want to change. There isn't really a message to the song, those are just the themes that were floating around in my head.

**Why did you forget your scalpel? Were you going to perform the surgery?** Not that it comes through in the song, but I take issue with the outdated ideas that we're stuck in these specific gender roles by what you're assigned at birth. I believe even the toughest, most misogynistic guy has feminine aspects to him, and vice versa. I just don't believe in this strict division between genders. Worrying about what people are and should be has done so much more harm than good. People should be what they want to be.

In Jungian psychology, there are the archetypes of anima and animus. The male's anima represents his female qualities. It's exactly what you're talking about. What were you doing when the song hit you? I was at home. There's this room at my house where I play guitar a lot and work on songs. It's a wood, gazebo-like room with a clear Plexiglas roof, almost a little greenhouse. I hang out in there a lot. Fortunately, for "Incidental" I didn't have to beat myself up too hard; it came together naturally and thoughtlessly. The one thing we wanted to avoid was actually being in the video ourselves. So we went with tiny skeletal versions of ourselves and stop-motion.

I saw you all at Bumbershoot a few years ago. Tyson had quadramullet hair. There was a mullet in every direction coming off his head. Watching him play was an audiovisual spectacle. What hairstyle is he going with now? Right now, he's going

pretty conservative, compared to his history. It's kind of long and normal now, no crazy angles going on [laughs]. My favorite version of his hair is from when we were younger. He used to rock this one long, big lock hanging down from the front with the rest of it mostly shaved off. [Adam becomes distracted.] Hey. HEY, STOP. Shhh-shhh-shhh. Sorry, my dogs are going a little crazy right now.

**What kind of dogs do you have? What are their names?** I have a border collie named Purdy, and my roommate has a small white poodle kind of thing named Howard.

**Tell them I send my best. When you were recording We Are Undone, did engineer Karl Derfler have a magical Tom Waits button?** No, but Karl does have this intrinsic vintage quality to him. I feel like when we were working with him, everything that he touched and changed sounded exactly like what we wanted. We never really butted heads on anything. We didn't have to tell him too much, as far as what we wanted sound-wise, because he had an understanding. We wanted it to sound like the room we were playing in and have it maintain the character it would have if we were playing live.

**What did he do to enact the sounds you wanted? Was it a compression setting? An EQ thing? Or a type of tape?** Some of it has to do with mic choice and placement. When we were using acoustic guitar on a couple songs, we used crappier, older mics for a crisper, more biting sound. And placing room mics to record the room and the space because we recorded together live. We wanted to have the sound of the instruments in the room and not just direct mics. We did use Pro Tools, but we ran everything through two-inch tape.

**When I hear your song "Seems Like Home to Me," I've always imagined a scene: A guy stationed on a submarine is thinking about his wife and home. He's lying in his bunk, down deep in some ocean, and he hasn't seen the sky for two months. The submarine thing is definitely nothing I've ever thought of before, but I like it. I'm open to all interpretations. The song is pretty literal. It was written at a time when we were touring so much that our van had literally become our home. Touring can be a lonesome feeling, while at the same time you're meeting so many people.**

"I believe even the toughest, most misogynistic guy has feminine aspects to him, and vice versa. I just don't believe in this strict division between genders."

You and Tyson started playing together when you were 12. What was the first KISS cover you played? I'm thinking "Love Gun." No KISS covers, but we played a bunch of Nirvana covers, and some early Green Day covers [laughs]. We both got guitars around the same time and played in crappy little bands in school. We called one band JAT for Jeff, Adam, and Tyson. That's how deep it went.

There's no way you didn't play "Love Gun." Everyone's played "Love Gun." Pretty positive there was no "Love Gun." Sorry. Maybe it's in our future. ■

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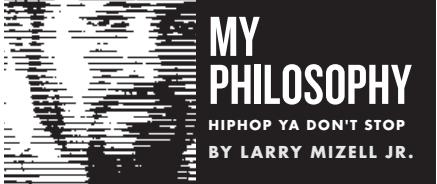
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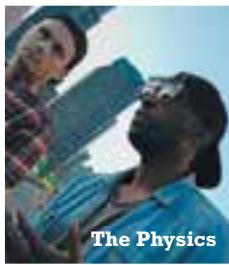


## THE PHYSICS, LOCALS ONLY, AND SNOOP DOGG

By now, you've all seen North Charleston cop Michael Slager shooting down Walter Scott—**black, unarmed, the usual**. Eight shots in the back like nothing, like he was casting a reel. You know he then told the dying man to put his hands behind his back—and by now, you know that he planted his Taser by the body, in plain view of his partner, to **corroborate the bullshit story he'd tell**. You know it because a man named Feidin Santana happened to be there to capture it all; you saw it because Santana opted to release the footage after hearing the officer's made-up account in the news. This murder, this planting of evidence is nothing extraordinary—it's **everyday business**, it's been everyday business, and people have been telling you as much since before the advent of video, and well before I was born. Do you see the perfect storm of circumstances required to make America acknowledge that an unarmed black man didn't deserve to die?

In the face of this never-ending affront, I don't much care about college hoops, Tidal, or **Kendrick Lamar** selling Reeboks, but I can't just not care about what's happening here—so okay, what's happening?

Well: **The Physics** have just bounced back into view with a video for new single "About You," directed by 96, featuring



**The Physics**

a rejuvenated-sounding **Thig Nat** rapping, a decided return to their pre-Digital Wildlife peak. I still wish **Monk Wordsmith** would drop a verse in there,

though. Also, did you see that Seattle Metropolitan Credit Union commercial starring Thig and the Physics' music? Shout-out to credit unions. **Brothers from Another** (with **Dave B** and **Ryan Caraveo**) look to pack out Neumos on Saturday, April 18, for their all-ages **Locals Only** show. Check their Instagram and the event's YouTube commercial to get a feel for their grateful, literally civic-minded initiative.

On Sunday, April 19, there are a couple good all-ages situations you can get into: producer **Goldenbeets** at the Crocodile Back Bar with **Dex Amora, Sendai Era, Chance Random, and M3**. Proper local underground motion here—Amora and Beets' "manym00ns" is one of my favorite local joints of the last year, easy. Otherwise, down at WaMu Theater is **Snoop's** 2nd Annual Wellness Retreat—what I thought was a tour last year is in fact just a Seattle thing that AEG and the Dogfather are bringing to our green city every year—and I'm sure at midnight, the strike of 4/20 will be positively transcendental. This year, Snoop brings **G-Eazy, Ty Dolla Sign**, and uncle **E-40** to our verdant shores. On April 20th proper, PDA Lounge hosts Vapours 420 with **Mayer Hawthorne, Soulection's Kronika, Abjo, and Sasha Marie**—not to mention OG **J.Rocc**, and a host of our city's very best DJs. Will **Jake One** fall through in the bow tie for an impromptu **Tuxedo** joint or three with Mayer? Who's to say? Really, who's to say anything that matters—and who wants to hear it—when everybody's **high all the fucking time**? Didn't drugs used to have people making protest music? ■

# NEPTUNE

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MAY 24  
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WITH GILLIGAN MOSS

MAY 27  
**AWOLNATION**

JUST ADDED!  
ON SALE FRI AT 10AM MAY 28  
**SHAKEY GRAVES**  
WITH THE BARR BROTHERS

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ONES TO WATCH & SKYPE WELCOME  
**NICO & VINZ**  
WITH JASON FRENCH AND SIREN XX

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w/ ellen reed

THU/APRIL 23 • 7:30PM  
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## Wednesday 4/15

### Pink Octopus, Ffej, Daughters of the Lonesome Isle

(Lo-Fi) Several years ago, I wrote a rave review of a Ffej CD whose title escapes me. A web search proved futile in finding the write-up or even the release's existence, which isn't documented on Ffej's website. Very strange. I recall the CD sounding like Morton Subotnick's '60s Buchla-synth explorations and Gil Mellé's dystopian alien soundtracks—not the kind of thing you hear every day from this city at that time. That disc—among thousands of others—was stolen by movers when I returned to Seattle in 2008, and now I'm wondering if I just dreamed up the whole thing. Nowadays, Ffej—a vet of Seattle's underground—works in song-based modes in addition to his lysergic experimental forays. He's still using electronics, and they're plenty twisted, but he's also singing/ranting over tunes that have choruses and concise running times. There's a cranky accessibility and sinister buoyancy to Ffej's songcraft, not too dissimilar to Alan Vega and Martin Rev's solo works, which are reflected in his latest release, the *Emulation Phase EP* (created entirely with the Korg iMS-20 iPad app). **DAVE SEGAL**

### Prom Queen, the Great Um, the Witness

(Barboza) Ooh, spring is IN THE AIR! Yesterday, I even saw some little birds having little birdie sex up in a tree. (And was that wrong to watch? I think

not!) This show—with the sassy '60s soul sounds of the Witness paired with the poppy-fashionable Brit-pop of the Great Um and the sexy surf-noir singing of beautiful songbird Celene Ramadan, aka Prom Queen—is the perfect date night. Maybe if you're perpetually single like me, this is an ideal night to try to meet somebody new. Don't dress like a frickin' slob, and maybe even try dancing a little, you wallflower. **KELLY O**

## Thursday 4/16

### CHRISTEEENE, Crypts, Sashay, DJ Mister Sister

(Chop Suey) While I do not usually condone FOMO, I highly suggest you not miss out on this train wreck of a shitshow. While it's always been hard to describe exactly what CHRISTEEENE is, I'll go with: Austin-based stank-terror-drag phenomenon in a sweat-matted fright wig and uncomfortably blue contacts. She makes hardcore electronic music/filthy dance pop (check her NSFAwesome videos online); the raunchy live show sometimes involves a giant cloth vagina, but will most definitely feature her more-than-half-naked backup dancers, T Gravel and C Baby, busting all the choreography. Expect a healthy dose of butt cheeks and take tomorrow off. **EMILY NOKES**

### Simon Scott, Marcus Fischer

(Hollow Earth Radio) Sad to report that Vancouver dub-ambient maestro Loscil, one of the world's



**PROM QUEEN** Sexy surf-noir singing. Wed April 15 at Barboza.

most evocative creators of pacific atmospheres and non-cheesy relaxation tones, has dropped off this bill. Nevertheless, it's worth a trek to Hollow Earth Radio, that hub of subterranean creativity, to catch Simon Scott and Marcus Fischer. You may know Scott from his drumming with shoegaze-rock giants Slowdive. On the side, he's forged a rewarding solo career delving into nature-friendly ambient and

drone work. The vivid tactility and fragile beauty he evokes in miniature culminate on his 2012 album, *Below Sea Level*. Portland musician Fischer records for the 12k label, perhaps the preeminent home of refined lowercase electronic music. His rarefied, vibrant drones and rigorously curated field recordings induce an awe for the microscopic wonders he conjures. **DAVE SEGAL**

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**THU 4/16**  
WXPFL PENCIL FIGHTS  
The Seattle chapter of the WXPFL is the most active in the world, featuring a colorful roster of top ranked fighters ... For the pencil fighting // 9pm \$8

**FRI 4/17**  
TRAPEZE: BURLECTROSWING SAFARI  
With Good Co., The Krown, Delechau & Olivia Belletfontaine, Miks La Creme, Stileta Marschino, Mojo Deville, Lady Tatia, Porcelain // 10pm \$10 adv/\$15 door

**SAT 4/18**  
GROUNDED Feat. Joe Bellington  
With Miles Mercer and Krstjan Ristekki // 10:30pm \$5

**SUNDAY 4/19**  
FLAMMABLE // With Brian Lyons  
West Coast's Longest Running House Music Night! // 10pm \$10

**MON 4/20**  
MONSTER PLANET // Freaky found footage, festivities with live electronic score and rotating cast of musicians // 9pm Free

**TUE 4/21**  
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Featured Poet & Open Mic // 8pm \$5  
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**FRI APRIL 17TH @ THE VERA PROJECT**  
\*TICKETS GOING FAST!  
**TIGERS JAW**  
  
LEMURIA, SOMOS  
ALL AGES - 7:00 PM  
\$13 ADV / \$15 DAY OF SHOW

**SUN APRIL 19TH @ BARBOZA**  
\*SUNDAY!  
**THE RELATIONSHIP (FEAT. BRIAN BELL OF WEEZER)**  
  
GRINGO STAR, THE KNAST, AMERICAN ISLAND  
21+ ONLY - 8:00 PM  
\$13 ADV / \$15 DAY OF SHOW

**MON APRIL 20TH @ EL CORAZON**  
\*NEXT WEEK!  
**DEFEATER**  
  
COUNTERPARTS, CAPSIZE, BETTER OFF, HOTEL BOOKS, JUMPING FENCES  
ALL AGES (BAR W/ ID) - 6:30 PM  
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**John Totten, Hand of the Hills, Drew Martin**

(Conor Byrne) Formerly of the very good Seattle rock band the Quiet Ones, John Totten's taking his sensitive-guy vocals and mellifluous guitar dramatics into the solo realm. Yes, the region's overflowing with such types, but Totten's one of the more skillful and emotionally rewarding practitioners of this breed. On 2012's *Brighter Waters*, he exudes that knowing-yet-wide-eyed songwriting nous that

**Any month now,  
I expect to find out that  
John Totten will be leaving  
behind these small-room  
gigs for good.**

gives Jim O'Rourke and Vetiver's work staying power. Totten's occasional predilection for the cruising motorik groove—as displayed in some of his Daggerhands material—adds a welcome wrinkle to his melodically rich creations. Any month now, I expect to find out that Totten's placed one of his easy-but-not-too-easy-on-the-ears rockers or ballads in a film or television show—and that he'll be leaving behind these small-room gigs for good. **DAVE SEGAL**

**War**

Ⓐ (Jazz Alley) Some of my happiest years as a kid were spent underfoot at Crystal Sound on Santa Monica and Vine; I can still see the parquet hall with its dangling ferns, its walls lined with gold plaques. I would be rapt looking up at those album covers, especially those of War, who had the most up there by far. When I got a little older and made friends with the Cisco Kid, I gained a real appreciation for their sound—that funk/rock/Latin/reggae hodgepodge that was *puro* '70s California. So, yes, it still burns me out that their old manager, Jerry Goldstein, kept the rights to the name of the band, and keyboardist Lonnie Jordan remains the only OG member in the sanctioned band War. In a pinch, they'll do, I guess—but the other four origi-

nal members have toured as the Lowrider Band since the mid-'90s—for the real spill, go see them sometime. **LARRY MIZELL JR.**

**Faith No More**

Ⓐ (Paramount) It was almost one year ago when Faith No More took to their Twitter account and announced it was "time to get creative," hinting at the possibility of a new album and a newfound life for a band that made their name defying genre boundaries and were known to bounce from melodic metal to punk to jazz-influenced funk rock with ease. Two months later, they debuted a couple new songs live and made it official. The band will release *Sol Invictus*—their first album in 18 years—in May and tour

the world. Don't call this a reunion: It's all systems go for Faith No More in 2015. **KEVIN DIERS**

**Friday 4/17****Tigers Jaw, Lemuria, Somos**

Ⓐ (Vera) Sometimes there's a pleasure in feeling sad, and there's something about Sheena Ozzella's crystal-clear voice that specifically triggers that emo masochism and speaks straight to my heart. And I'm not alone—her band, Lemuria, has been growing a devoted following for more than a decade, playing startlingly vulnerable emotional pop-punk songs with time-signature and key changes that are as compli-

cated as the feelings Ozzella and fellow vocalist Alex Kern sing about. Recommended if you've ever cried along to a Rainer Maria song. They're on tour with the equally earnest Tigers Jaw, whose feelings-filled hits sound like *Your Favorite Weapon*-era Brand New in the best way possible. Revel in the teary catharsis tonight. **ROBIN EDWARDS**

**Saturday 4/18****Brothers of the Sonic Cloth, Lesbian, Grenades**

(Columbia City Theater) One of the heaviest of Seattle's heavy rockers, Tad Doyle, sounds revitalized

**TIGERS JAW** *Feelings-filled hits.* Fri April 17 at Vera.



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**LANA McMULLEN**

**FRIDAY, APRIL 17**  
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**SATURDAY, APRIL 18**  
**BROTHERS OF THE SONIC CLOTH**  
RECORD RELEASE WITH LESBIAN & GRENADES

**THURSDAY, APRIL 23**  
**STERADIAN**  
**SUNKEN ROCKETSHIP**  
**THE NO GOOD HEARTS**

**FRIDAY, APRIL 24**  
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**4/25 PACIFIC GOLD**  
**4/26 KATHRYN CALDER**  
(OF THE NEW PORNOGRAPHERS)

**4/30 MORBID CURIOSITAS: COMPENDIUM OF ODDITIES**  
**5/8 REAL DON MUSIC**  
**5/9 CIRQUE DU BOLLYWOOD**  
**5/14 HARPS**  
**5/17 BRITISH INVASION**  
**5/21 RICHIE ALDENTE**  
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**Fri April 17**  
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**THE DIP**  
ALBUM RELEASE  
BIGFOOT WALLACE  
DJ NITTY GRITTY  
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**Sat April 18**  
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**Tue April 21**  
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**REPTAR**  
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**UP & COMING**

4/19 KEEP HIM PLAYING BENEFIT FOR SKYLER MEHAL ★ 4/22 MRS. HOWL ★ 4/23 COUNTRY LIPS ★ 4/24 DOWN NORTH ★ 4/25 MIKAL CRONIN ★ 4/26 SHAKEY BLANKETS ★ 4/27 SQUARE DANCE

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ReignCity & The Crocodile Present  
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The Breaklites, DJ Jeff Hawk  
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4.18 Saturday (Party Funk)  
**JUNO WHAT?!**  
The Fabulous Party Boys, McTuff  
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4.19 Sunday (World)  
**VIEUX FARKA TOURÉ**  
with TUATARA  
DJ Derek Mazzone (KEXP)  
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4.23 Birds of Paradise 4.24 Dead Prez  
4.25 Rise N Shine Band & Longstride  
4.27 Fat Joe 4.30 Trout Steak Revival 5.1 Hit  
Explosion 5.2 Lunine 5.5 Pablo Moses 5.7 Peter Rowan 5.8 Polymathics 5.9 Desen Dweller  
5.10 Teekie 5.12 Paul Wall 5.15 McTuff  
5.16 Blockhead 5.29 The Mother Hips 5.19 ALD

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TUESDAY  
APRIL 28<sup>TH</sup> 2015

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8PM / 21+ DOORS 7PM / 8PM • 21+

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5/13 with THE INTERRUPTERS

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**JJ GREY + MOFRO**  
with ETHAN TUCKER BAND  
5/28 8PM

**WALK OFF THE EARTH**  
5/30 8PM

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DAVE B + RYAN CARAVEO

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**THURSDAY 4/23**  
**TWIN SHADOW**

ERIK HASSEL

**FRIDAY 4/24**  
**SHLOHMO**

PURPLE (LIVE) + NICK MELONS

**SATURDAY 4/25**  
**CLARK + NOSAJ THING**

**TUESDAY 4/28**  
**LIGHTNING BOLT**

LITURGY

**FRIDAY 5/1**  
**SERA CAHOONE (FULL BAND SHOW!)**

S + THE HORDE AND THE HAREM

**SUNDAY 5/3**  
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KORE IONZ + OTIENO TERRY + BLACK STAX + MALICE & MARIO SWEET

## BARBOZA

**THURSDAY 4/16**  
**ERIK BLOOD PARTMAN PARTHORSE**

UNIVERSE PEOPLE

**FRIDAY 4/17**  
**KIND OF LIKE SPITTING**

LEE COREY OSWALD

**SATURDAY 4/18**  
**AC + GENERAL MOJO'S KEY PROJECT**

**WEDNESDAY 4/22**  
**ACID MOTHERS TEMPLE**

WEEKLY FRIDAY & SATURDAY DANCE NIGHTS FROM 10:30PM TO CLOSE

### COMING UP

4/15 David Choi • 4/17 Allen Stone • 4/19 The Relationship • 4/20 Rowe • 4/23 Sapient • 4/24 The Soft Moon • 4/25 VibraGun 4/26 Plead The Split • 4/27 Big Gipp • 4/28 Lightning Bolt • 4/29 Lady Lamb • 4/30 DJ Baba James • 5/1 Michael Malarkey • 5/2 Young Fathers • 5/3 Tomten • 5/4 Seoul + Ballet School 5/5 Rittz • 5/5 East India Youth • 5/7 Ivan + Alyosha • 5/8 Megan Wilde 5/8 Dan Deacon • 5/9 Unknown Mortal Orchestra (SOLD OUT) • 5/9 Chris Robinson Brotherhood • 5/10 Tal National • 5/12 Other Lives

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**Suzanne Westenhoefer**  
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on his latest band's debut album, *Brothers of the Sonic Cloth*. Released in February by Neurot Recordings, the eponymous LP by this glowering metal trio finds them in ineffable power-doom mode while occasionally lightening up for a more subtly anguished and elevated melodic approach that nonetheless grips you with an iron fist. Tad has long been an expert at creating songs that approximate the feeling of jumping into erupting volcanoes, and with Brothers of the Sonic Cloth, he—aided by bassist Peggy Doyle and drummer Dave French—delivers perhaps his most nuanced version of that skill yet. Openers and fellow Seattleites Lesbian stand as paragons of serpentine prog metal; their live sets are always a long, strange trip. **DAVE SEGAL**

#### The Dead Milkmen, Lié

(Crocodile) Sometimes I wish I could listen to the Dead Milkmen again for the first time—to relive that mind-blowing moment in my formative years when I realized that music could be both excellent and funny. A band could write catchy punk songs

### The Dead Milkmen were ahead of their time on the irony front.

that were intelligent without pretension! Satire without the caustic sneer or the "novelty" stamp! Charmingly ramshackle, but proficiently so! Adorable Philly fucking accents! The Dead Milkmen were ahead of their time on the irony front—teasing fraternity brothers, myopic bigots, religion, and the wealthy back in the early 1980s, when being a rich asshole was still considered to be pretty cool. (That said, the Dead Milkmen don't come across as the most PC band by today's standards, but you got the impression they genuinely meant well.) After a 13-year break and the loss of a band member to suicide, DM reactivated in 2008 and have made new music since, but I really only recommend the first four albums and the title of the fifth. **EMILY NOOKES**



**COLLEEN GREEN** Beach-blanket bong-out vibes. Mon April 20 at Black Lodge.

### Sunday 4/19

Happy birthday, Bernie Worrell!

### Monday 4/20

#### Sleep, Bell Witch

(Showbox) Now that recreational use of pot is legal in two states, a proper celebration is in order, and there's no better band to lead it than Sleep. Formed in San Jose, California, in 1990, Sleep took the dirty riffage of Black Sabbath and the ponderous doom of Saint Vitus to make the ultimate stoner soundtrack: an interminable haze of droning, distorted riffs and cymbal smashing, played at a volume that permeates every cell. *Guitar World*

magazine named Sleep's single-track 63-minute juggernaut of a record, *Dopesmoker*, the heaviest album ever recorded. Guitarist Matt Pike (High on Fire), bassist/vocalist Al Cisneros (OM), and drummer Jason Roeder (Neurosis) will play two shows on 4/20 (marijuana's unofficial holiday): just after midnight in Denver and again that night in Seattle. The contact high is gonna be intense. **KATHLEEN RICHARDS**

#### Colleen Green, Upset, Chastity Belt, Listen Lady

(Black Lodge) With sunglasses on face and glass piece in hand, LA's Colleen Green (Instagram handle @colleengreen420) makes beach-blanket bong-out vibes that resonate (get it?) on a higher plane. On "Things That Are Bad for Me (Part II)," perhaps the headiest, grungiest hit off *I Want to Grow Up*, she

sings, "I wanna do Drugs right now. I wanna get fucked up/I don't care how." Yet, despite this, the album stylistically graduates from smoking weed out of a soda can in the high-school parking lot to sharing spiffy, perfectly rolled joints at a dinner party. The cheap drum machines, melodic guitars, and whispery nonchalance of the past are fuller now, built around personal growth and empowerment. Pop-punk all-stars Upset and locals Chastity Belt and Listen Lady round out this Men's Rights Club-approved bill on the stoniest of nights. **TRAVIS RITTER**

### Tuesday 4/21

#### Leon Russell

(Neptune) There might be people who haven't heard of Leon Russell, but everyone's heard his music, because he's worked on stone-cold classics like the Byrds' "Eight Miles High" and Ike & Tina Turner's "River Deep, Mountain High." Much like the late, great Billy Preston, the singer, songwriter, and multi-instrumentalist was among the under-sung heroes of the 1970s. Aside from his session work (Dylan, Rolling Stones) and solo joints, most recently 2014's *Life Journey*, he's run labels and organized rock spectacles, like Joe Cocker's Mad Dogs and Englishmen tour (check the YouTube videos to revel in his sartorial splendor). In addition to this year's engagements, 2015 represents the reemergence of Les Blank's Russell documentary, *A Poem Is a Naked Person*, which will be making the theatrical rounds in July. **KATHY FENNESSY**

#### Soyaya

(Royal Room) Led by charismatic guitarist/singer Mohammed Shaibu, Soyaya (meaning "love and affection") play "African Palmwine and Highlife Music, the indigenous African Rhythm & Blues." What is that? No idea! But doesn't it sound great? Shaibu's dexterous fingerpicking is accompanied by multiple drummers on various types of drums, and the layered, rolling percussion more than fills in for the lack of other instruments. Video evidence suggests that Soyaya's low-key-yet-energetic tunes inspire many people to dance. Perhaps you will be one of them. **KATIE ALLISON**

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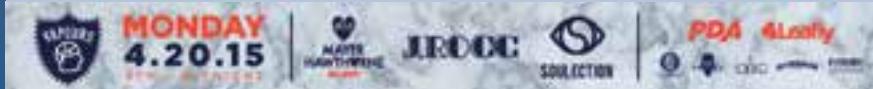
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Monday, April 20 - Various Locations



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LAWLER:  
*How the  
Chicken  
Dominated  
Society*



Mon. April 20  
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Sunday, April 26  
The Comedy Womb  
Presents  
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Unknown Mortal Orchestra

The Julie Ruin

Giraffage

Com Truise

Shannon & The Clams

Flatbush Zombies

Shabazz Palaces

Deafheaven

Wet

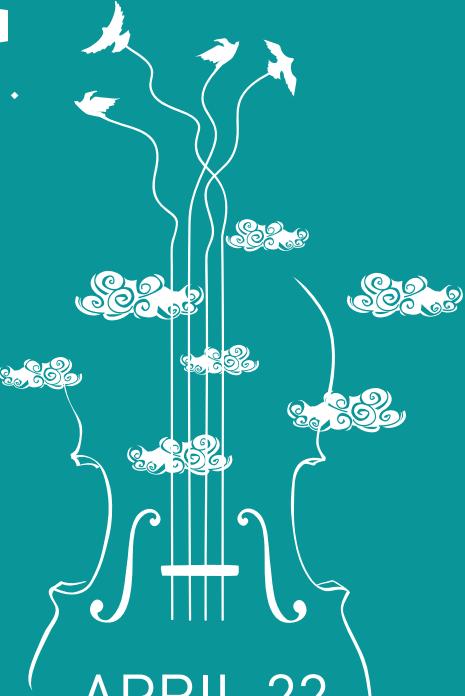
Plus  
many  
more!

[capitolhillblockparty.com](http://capitolhillblockparty.com)



Town Music 2014-15

• Joshua Roman, Curator •



APRIL 22  
**BACH CELLO SUITES**  
A Community-Curated Concert  
with Joshua Roman

Vote daily for YOUR favorite suite on social media!  
The winners will be announced (and played!) the night of.

TOWN HALL CIVICS SCIENCE ARTS & CULTURE COMMUNITY

CAST YOUR VOTE @ [thsea.org/BachPoll](http://thsea.org/BachPoll)

[WWW.TOWNHALLSEATTLE.ORG](http://WWW.TOWNHALLSEATTLE.ORG)

# JAMAICAN BASS PRESSURE

**DRUNK OF THE WEEK... BELOW  
THE HOMOSEXUAL AGENDA... 46  
DATA BREAKER... 48 POSTER OF THE WEEK... 49**

**WED  
4/15**

**LIVE**

• **88 KEYS** Musicians' Jam: Jens Gunnoe, Guests, 8 pm, free

**BARANOF** The Life Acoustic: Alex Rasmussen, Brendan Shea, 7 pm, free

★ **BARBOZA** Prom Queen, The Great Um, The Witness, 8 pm, \$6

**COLUMBIA CITY THEATER** Philip Selway, 7:30 pm, \$20

• **EL CORAZON** the Maine, Real Friends, Knuckle Puck, Guests, 7 pm, \$20/\$25

**HIGH DIVE** the Strange Kind, Eyes on the Shore, Kill mama, 8 pm, \$7

**HIGHLINE** Last of Lucy, Zan, Lbl, Faus, Czar, 9 pm, \$7

**HIGHWAY 99** Brian Nova Orchestra, 8 pm, \$7

• **KEYARENA** Eric Church, Brothers Osborne, 7 pm

★ **LO-FI** Pink Octopus, Ffej, Daughters of the Lonesome Isle

**NECTAR** Euforquestra, A Cedar Suede, The Quick & Easy Boys, 9 pm, \$7

• **NEUMOS** David Choi, Tess Henley, 7 pm, \$17

**OWL N' THISTLE** Ayron Jones, Guests, 9 pm, free

**PARAGON** Two Buck Chuck, • **THE ROYAL ROOM** Boss Guitar, 7:30 pm, \$10/\$12

**SEAMONSTER** Unsinkable Heavies, 10 pm, free

★ **THE SHOWBOX** Raekwon, Ghostface Killah, 8 pm, \$29.50 / \$35

**SUNSET TAVERN** Haunted

Summer, Glaciers on the Moon, Supply and the Man, Seaside Tryst, 9 pm, \$8

**TRACTOR TAVERN** Chris Pureka, 8 pm, \$13

**TRIPLE DOOR**

**MUSICQUARIUM LOUNGE** Joy Mills Band, 8:30 pm, free

• **THE TRIPLE DOOR**

**THEATER** The Delines, Guests, 7:30 pm, \$10

**JAZZ**

**BASS TACKS** Don't Move, 6 pm, free

• **TULA'S** Frank Kohl Quartet, 7:30 pm, \$10

**VITO'S RESTAURANT & LOUNGE** Synthesis, 9 pm, free

**DJ**

**CHOP SUEY** BYOV: Guests, 8 pm, free

**CONOR BYRNE** Rainier Soul Sounds: Cameron Elliot, DJ Bekah Zietz, 9 pm, free

**CORBEL LOUNGE** Fade: DJ Chinkye, DJ Christyle, 10 pm

**HAVANA** SoulShift: Peter Evans, Devlin Jenkins, Richard Everhard, \$1

**NEIGHBOURS** Pulse: DJ Trent Von, DJ Dirty Bit

Q **NIGHTCLUB** Annie Mac, 9 pm, \$12

**THURS  
4/16**

**LIVE**

**AQUA BY EL GAUCHO** Ben Fleck, 6 pm, free

★ **BARBOZA** Erik Blood, \$41.25/\$46.25

**DRUNK OF THE WEEK**



KELLY O

## KERRY AND THE KING CANS!

**D**aaaaaaaamn. Sometimes when I ask a person if they wanna be Drunk of the Week, they just frickin' GO FOR IT! I didn't think it was possible to drink three lukewarm tall-cans of PBR in less than two minutes, but hoooooo-wee, WAS I WRONG. Afterward, when I asked Kerry if there was a name for his technique, he said, "This is called the 'My Wife Is Gonna Make Me Sleep on the Couch Tonight.'" Yoinks! **KELLY O**

- **THE ROYAL ROOM** Tribute to Third Eye Blind: Mark Lilly, 7:30 pm, Suggested donation \$5-\$15, Guests, 9 pm, Suggested donation \$5-\$15
- **SPACE NEEDLE** Sunset at SkyCity: Jason Coulter, 5:30 pm
- TIM'S TAVERN** The New Method Blasters, Mikey Wax, Alexis Keegan, 9 pm, \$5 suggested donation
- TRACTOR TAVERN** Joseph, 8 pm, \$10
- TRIPLE DOOR**
- MUSICQUARIUM LOUNGE** Sunshine Junkies, 9 pm, free
- **THE TRIPLE DOOR**
- THEATER** Rumer, 8 pm, \$20/\$23

**JAZZ**

- ★ **BARCA** Jazz at Barca: Phil Sparks Trio, Adam Kessler, Guests, 9 pm, free
- **SHUGA JAZZ BISTRO** Chris James Quartet, 7 pm, free
- **TULA'S** Bobby Shew Quartet, 7:30 pm, \$20
- VITO'S RESTAURANT & LOUNGE** Casey MacGill, 5:30 pm, Don't Move, 9 pm, free

**DJ**

- BALLROOM** Throwback Thursdays: DJ Tamm of KISS fm, 9 pm
- BALTIC ROOM** DJ Bret Law, \$3
- CONTOUR** Jaded: DJ Jades, Morgueanne
- MONKEY LOFT** Riz Rollins, Almond Brown, Guests, \$5
- NEIGHBOURS** Hollaback Thursdays: DJ Bret Law
- OHANA** Get Right: DJ Sosa, 10 pm, free
- PONY** Billion Dollar Babies: DJ Aykut Ozen, Pretty Baby
- **NIGHTCLUB** Ben Klock, Nordic Soul, 9 pm, \$17
- THERAPY LOUNGE DUH.**: DJ Omar, Guests
- TRINITY** Space Thursdays: DeafNIt!, Chris Herrera, Christyle, free
- THE WOODS** Jobot, PressHa

**CLASSICAL**

- **BENAROYA HALL** Shostakovich's Leningrad Symphony: Seattle Symphony, Apr 16-18, 7:30 pm

**FRI**

**4/17**

**LIVE**

**AQUA BY EL GAUCHO** Ben Fleck, 6 pm, free

**BARBOZA** Kind of Like Spitting, Lee Corey Oswald, 7 pm, \$10

**BLUE MOON TAVERN** 420 and the Shroomers, The Henry Golden Boys, \$10

**CHINA HARBOR** Orquesta la Solucion, 9:30 pm, \$15

**COLUMBIA CITY THEATER** Bakelite 78, La Petite Mort & Kevin Incroyable, Chaotic Noise Marching Corps, Guests, 9 pm, \$13/\$15

**CONOR BYRNE** Country Dave Harmonson, Cahalen Morrison, Miss Lonely Hearts, 9 pm

• **COUCH BUZZARD BOOKS**

**ESPRESSO BUONO CAFE** Greg Spence Wolf, Pink Camel, 7 pm, free

• **CROCODILE** Boombox, Mikey Thunder, 9 pm, \$15

• **CROSSROADS SHOPPING**

**CENTER** New Age Flamenco, 7 pm, free

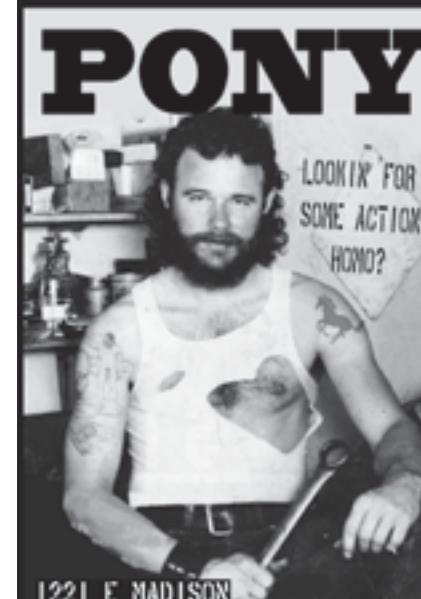
**DARRELL'S TAVERN** Thunders, Comedy of Terrors, The Kamikazies, \$7

• **DEPOT ARTS CENTER** Peter Broderick, Simon Scott, Marcus Fischer, 7 pm, \$10

**EASY MONKEY TAPHOUSE** Brian Butler & Robert Shangrow, 8 pm, \$5

**EL CORAZON** Darius Koski, Ryan Davidson, 9 pm, \$10/\$12

**EMP MUSEUM** EMP Pop



1221 E MADISON  
WED 1/15 Happy Hour All Night!  
THU 1/16 billion dollar babies!  
FRI 1/17 MEESH  
SAT 1/18 MEAT  
SUN 1/19 4PM WORLD'S TIESTE TRADESHOW  
MON 1/20 ROCK N ROLL QUEER BAR  
TUE 1/21 I HATE KARAOKE!

**Shorty's**  
RESERVE THE TROPHY ROOM FOR YOUR NEXT EVENT

COCKTAILS • TASTY HOT DOGS  
LOTSA PINBALL • FROSTY BEER  
2222 2ND AVENUE • SEATTLE  
**206-441-5449**  
BETWEEN BELL AND BLANCHARD

**THE GUITAR EVENT OF THE YEAR!**  
**JOE BONAMASSA** LIVE IN CONCERT  
**PARAMOUNT THEATRE**  
**MAY 14<sup>TH</sup>**  
**15<sup>TH</sup> & 16<sup>TH</sup>**

**TICKETS AVAILABLE AT:**

**tickets.com**

A MONTHLY POP UP AT THE RHINO ROOM  
**BADWILL MARKET**  
SUNDAY APRIL 19TH, 2015 // FROM 2PM - 7PM

A WEDDING MARKET FOR ALL WALKS OF LIFE!  
1150 11TH AVENUE SEATTLE, WA 98101

**SIN**  
Dark With Pleasure

GRAPHIC BY: HAROLD ARTHUR MCNEIL

FRIDAY 4.17  
KREMWERK

WED 4/15  
THU 4/16  
FRI 4/17  
SAT 4/18  
SUN 4/19  
MON 4/20  
MON 4/20  
WED 4/22

ARTHAUS DRAG BATTLE: SEMI-FINAL 4  
BEN KLOCK AFTERPARTY  
SIN (DARKNESS + DECADENCE) NEW!  
GIRL BYE NEW!  
CATHEDRAL XI SPRING DRAG BALL  
SOBULL (AMBIENT / DRONE)  
KREMWERK PRESENTS:  
TRANSFABULOUS NEW!

HAUS OF RIVERSIDE VS. HAUS OF MAJESTY  
ARCHIVIST / CONDUIT (TACI) / RAJ / WMD  
FETISH / INDUSTRIAL / GOTHIC / DJ SHANE / DJ EYKTAN  
QUEER HIP-HOP! RIFF - RAFF / DJ GENERAL MEOW  
PEPPER PEPPER / FREDDIE MORECURRY / CUCCI BINACA  
WWW / OKHA / GRAZ / NERVOUS / CORPSE / DJ MAIRE  
KAITLYN AURELIA SMITH / PANABRUTE / BARDO-BASHO  
QUEER CABARET & DANCE PARTY! MAL DEFLEUR / THE LADY B

HAPPY HOUR UNTIL 10PM | 206-682-2935 1809 MINOR AVE | KREMWERK.COM

**STEAM WORKS**  
BATHS

WITH OUR PARTNERS  
HOST WHOLESOME

**FETISH NIGHT**  
1ST & 3RD FRIDAYS OF EVERY MONTH  
FRIDAY APRIL 17, 10PM-2AM  
WITH DJ MAR\$ELL AND THE MEN OF COCKCIRCUS.ORG  
\$5 OFF FOR THOSE IN FETISH GEAR OR WITH TOYS

1520 SUMMIT AVE SEATTLE STEAMWORKSBATHS.COM

# WORK FOR BEER!

(Really good beer)

**SEATTLE INTERNATIONAL BEERFEST NEEDS VOLUNTEERS**  
**July 10 - 12.**  
[seattlebeerpfest.com](http://seattlebeerpfest.com) for more info.

First... there was: Burning Man, Coachella, Bonnaroo & SXSW  
Now... there is:

# CLONEAPALOOZA III

Info: [www.facebook.com/cloneapalooza3](http://www.facebook.com/cloneapalooza3)

**CLONEAPALOOZA'S 420 SMOKER TOUR: SMOKIN' IN SEATTLE**  
**LIVE ROCK, HIP HOP, & STAND UP COMEDY**  
Sat. April 18th // 7pm // 21+ // \$10 each  
Tickets at: <http://seattlesmokeout.brownpapertickets.com>

Conference: free

**FEEDBACK LOUNGE**

Michele D'Amour and the Love Dealers, 9 pm, free

**• FIX COFFEEHOUSE**

Jessica Lynne, 6:30 pm, free  
**HIGHWAY 99** Mojo Cannon, 8 pm, \$15

**• HOLLOW EARTH**

RADIO somesurprises, Timm Mason, Cleav'd Cleaver, Horaflora, 9 pm, \$7-\$15

**• JAZZ ALLEY**

War, 9:30 pm, \$45.00

**JAZZBONES**

Coco Montoya, Daniel Castro, 8 pm, \$25

**KIRKLAND**

**PERFORMANCE CENTER**

Creme Tangerine, 8 pm, \$20

**LITTLE RED HEN**

Michael Pratt Band, 9 pm, \$5

**LO-FI**

Goodbye Heart, Bardot, \$8

**MACHINE HOUSE**

**BREWERY**

Ben Hunter and Joe Seamons, 7 pm, free

**NECTAR**

Lyrics Born, Guests, 8 pm, \$15

**NEUMOS**

Allen Stone, Kris Orlowski, 8 pm, \$30

**THE ROYAL ROOM**

Ayron Jones, 6 pm, Suggested donation \$5-\$15

**• SEATTLE CENTER**

World Rhythm Festival: Guests, free

**SHOWBOX SODO**

Boosie Badazz, Guests, 8:30 pm, \$50/\$60

**• THE SHOWBOX**

Blue October, 8 pm, \$25/\$30

**SKYLARK CAFE & CLUB**

Letters from Traffic, Tacoma Finish, Dead Sonics, 9 pm, \$7

**SLIM'S LAST CHANCE**

Raw Dogs, Marieke and the Go Get 'Em Boys, Tin Foil Cat, 9 pm

**• SPACE NEEDLE**

Sunset at SkyCity: Jason Coulter, 6 pm

**• STUDIO SEVEN**

Bubblegum Octopus, Graz, Fighter X, Femoral, Wet Trash, 6 pm, \$8/\$10

**SUNSET TAVERN**

Hillstomp,

**• TULSA'S**

Tunnel Six

**VITO'S RESTAURANT & LOUNGE**

Milky's Way, 9 pm

**• BALMARC**

80's/90's Night: Guests, 9:30 pm, free

**HAVANA**

Rotating DJs: DV One, Soul One, Curtis, Nostalgia B, Sean Cee, \$5

**MERCURY**

Black Light District: Skinlayers, Psyop, 9 pm, \$5

**MONKEY LOFT**

Work!: Johnny Monsoon, Xan Lucero, Guests

**NEIGHBOURS**

Absolut Fridays: DJ Richard Dalton, DJ Trent Von

**SUNSET TAVERN**

Hillstomp,

**DJ**

**BALMARC**

80's/90's Night: Guests, 9:30 pm, free

**HAVANA**

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9 pm, \$5

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Work!: Johnny Monsoon, Xan

Lucero, Guests

**NEIGHBOURS**

FOR A FULL SCHEDULE VISIT [WWW.MIKETHRASHERPRESENTS.COM](http://WWW.MIKETHRASHERPRESENTS.COM)  
FOLLOW US ONLINE AT: FACEBOOK.COM/MIKETHRASHERPRESENTS  
TWITTER.COM/MIKETHRASHERSEA - INSTAGRAM: @MIKETHRASHERPRESENTS

**Deelanderz** THIS THUR THU APR 16 THE FUN POLICE & WARNING: DANGER!

**MIKE THRASHER PRESENTS**

**CARTEL CHROMA** TEN YEAR ANNIVERSARY TOUR TUE MAY 12 TEAM DRIVER FRIENDLY & HYDRA MELODY

**LOCAL H** BATTLEME & SHIVER TWINS SAT MAY 16

**ROGER CLYNE & THE PEACEMAKERS & THE HASLERS** SAT APR 18 NEUMOS THIS SAT

**COPELAND** THE WEATHER & VALISE TUE MAY 26

**MEG MYERS** THE CROCODILE MON JUN 1

**BOOMBOX** Mikey Thunder All Ages

**COMING SOON:** ENTER SHIKARI • OF MICE AND MEN • OVERKILL / SYMPHONY X DR. KNOW FEATURING KYLE TOUCHER • ACCEPTANCE SUICIDE GIRLS: BLACKHEART BURLESQUE • HALESTORM

## THE CROCODILE

4/15 WEDNESDAY		Kyle Dunnigan 21+
4/16 THURSDAY		STG, Microsoft & Greenlight Marketing Present: Evolution of An Artist featuring: <b>Allen Stone</b> Sisters All Ages
4/17 FRIDAY		ReignCity & The Crocodile Present: <b>Lyrics Born @ Nectar Lounge</b> The Breaklites 21+
4/17 FRIDAY		<b>BoomBox</b> Mikey Thunder All Ages
4/18 SATURDAY		<b>The Dead Milkmen</b> Lié All Ages <b>SOLD OUT</b>
4/21 TUESDAY		<b>Sammy Adams</b> Adam Nystrom All Ages

FEATURED		Wed 5/27 FAMILY OF THE YEAR		Thu 6/25 GRIEVES		Wed 8/5 MARIACHI EL BRONX
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UP & COMING EVERY MONDAY & TUESDAY LIQUID COURAGE KARAOKE 4/22 POLARIS 4/23 BIG DATA 4/24 GHETTO YOUTHS 4/24 KODAK TO GRAPH @ THE SUNSET 4/25 GOVINDA & FILIBUSTA 4/26 THE FLAVR BLUE 4/30 CHINOOK FEST PARTY 5/1 FOLKLIFE FEST PARTY 5/2 BUCK 65 5/3 WAXAHATCHEE 5/6 DEAD MEN WALKING 5/8 THE RENTALS 5/9 HELMET 5/10 KYLE 5/11 DEV 5/12 WOLF ALICE 5/14 THE JON SPENCER BLUE EXPLOSION 5/15 THROUGH THE ROOTS 5/16 BRITE LINES 5/17 TOVE STYRKE 5/18 GBH

2200 2ND AVE ★ CORNER OF 2ND & BLANCHARD  
TICKETS @ [THECROCODILE.COM](http://THECROCODILE.COM) & THE CROCODILE BOX OFFICE  
★ MORE INFO AT [WWW.THECROCODILE.COM](http://WWW.THECROCODILE.COM) ★

# rain CITY CANNA BIS

21 & OVER LEGAL WEED

@rain cannabis

Mon - Sat 10am - 11pm  
Sun 12pm - 7pm

#SPARK HAPPY

EXPERT STAFF  
RARE STRAINS  
EDIBLES  
CONCENTRATES  
HIGH THC  
\$10 GRAMS  
LOYALTY PROGRAM

open intel

WEED IS FOR ADULTS 21 AND OVER. KEEP OUT OF REACH OF CHILDREN.  
DO NOT OPERATE A VEHICLE OR HEAVY MACHINERY WHILE UNDER THE INFLUENCE.  
MARIJUANA CAN IMPAIR YOU. MARIJUANA CAN BE HARMFUL TO YOUR HEALTH.

11537 RAINIER AVE SOUTH

## WEEKLY EVENTS

**MON SALSA**  
**TUE TANGO**  
**WEST COAST**  
**WED SWING**  
**BACHATA**  
**THU SALSA**  
**KIZOMBA**<sup>2nd & 4th</sup>  
**FRI SALSA**  
**KIZOMBA**<sup>1st</sup>  
**TANGO**<sup>2nd</sup>  
**FRI**  
**SAT SALSA**  
**SWING**  
**SUN SWING**

WE HAVE 2 ROOMS!  
 CHECK ONLINE FOR MORE  
 DETAILS & UP-TO-DATE INFO

## SPOTLIGHT ON

LIVE SWING - APR 15  
RHYTHM RUNNERS CD RELEASE

Join us on Apr 15th for a Swingin' good time! Intro Swing lesson prior for beginning dancers.

LIVE SWING - MAY 3  
EMILY ASHER'S GARDEN PARTY

Emily's bold, expressive Swingin' tunes will keep you dancing all night on May 3rd. Intro lesson prior.

LIVE SALSA - MAY 9  
TITANES DEL TROMBÓN

Join us on May 9th for a sizzling dose of live Salsa! Intro Salsa lesson prior for beginning dancers.

CENTURY BALLROOM  
DINE & DANCE [WWW.CENTURYBALLROOM.COM](http://WWW.CENTURYBALLROOM.COM) 206.324.7263THURS, 4/16 - SAT, 4/18  
KRISTIN KEY

Comedian Kristin Key is best known for being a season favorite on NBC's "Last Comic Standing" season 4. She got her comedy start in the small west Texas town of Amarillo when she was still a teen. She seemed like any other sweet well-behaved preacher's daughter...until she opened her mouth. Now, based in LA, Kristin Key's show is fast paced, quick-witted, and fearless.

THE COMEDY UNDERGROUND  
[WWW.COMEDYUNDERGROUND.COM](http://WWW.COMEDYUNDERGROUND.COM)

109 S. WASHINGTON ST.  
(ON OCCIDENTAL PARK)  
(206) 628-0303

GET  
PICKLED  
AT  
SUE

[WWW.BARSUESEATTLE.COM](http://WWW.BARSUESEATTLE.COM) 1407 14TH AVE (14TH & UNION)

Ninjas, Guests, 7 pm, \$10  
**SUBSTATION** Khiron, Roman Zawodny, Area 303, 9 pm, \$20

**SUNSET TAVERN** Smokey Brights, Lavoy, The Hoot Hoots, 9 pm, \$10

**TIM'S TAVERN** Shawn James and the Shapeshifters, It Gets Worse, Satisfi, 9 pm, \$7

**TRACTOR TAVERN** Two Gallants, Guests, 9 pm, \$15

**TRIPLE DOOR** MUSICQUARIUM LOUNGE

James Howard Band

**VERMILLION** Pad Pushers: Guests, 9 pm

**YNOT** Michele D'Amour and the Love Dealers, 8 pm, free

**CLASSICAL**

**BAINBRIDGE PERFORMING ARTS**

Shakespeare: Comedy and Tragedy with the BPA Shakespeare Society: \$19

**• BENAROYA HALL**

Shostakovich's *Leningrad Symphony*: Seattle Symphony, 8 pm

**• FIRST FREE METHODIST CHURCH**

Handel's *Israel in Egypt*: Orchestra Seattle and the Seattle Chamber Singers, 7:30 pm

**• ORPHEUM ANNEX**

Voces and Strings: Guests, 8 pm, \$35

**• QUEEN ANNE CHRISTIAN CHURCH**

Fandango!: Early Music Guild, Michael Partington, 7:30 pm

**• TSUGA FINE ART & FRAMING**

The Cromatica String Quartet, 5 pm, \$10 suggested donation

**DJ**

**BALTIC ROOM** Crave

Saturdays: McClarion, Swel,

**BARBOZA** Inferno: DJ

Swervewon, Guests, 10:30 pm, \$5 before midnight/\$10 after

**CORBUT LOUNGE** Juicy: DJ

Supasam

**CUFF** DJ Night: Rotating DJs, 10 pm, free

**• FADO IRISH PUB** Fado

Saturdays: DJ Dogie, free

**HAVANA** Rotating DJs: DV

One, Soul One, Curtis,

Nostalgia B, Sean Cee, \$5

**MERCURY** Machineries of Joy: DJ Hana Solo, \$5

**NEIGHBOURS** Powermix: DJ

Loach

**RANDY SCHLAGER**

PONY Meat: Amateur Youth,

Dee Jay Jack

**R PLACE** Therapy Saturday:

DJ Flo'w

**RE-BAR** Ceremony: DJ Evan

Blackstone, 10 pm, \$5

**REVOLVER BAR** Jazz

Brunch: Rob Femur, DJ Vice

Diamond, 11 am, free

**RUNWAY CAFE** DJ David N, free

**TRINITY** Reload Saturdays:

DJ Nug, DJ Kidd, Rise Over

Run, Guests

**CLASSICAL**

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**• QUEEN ANNE CHRISTIAN CHURCH**

Fandango!: Early Music Guild, Michael Partington, 7:30 pm

**• SUNSET TAVERN** Hip

Hatchet, Anna Tivel, Lana McMullen, 8 pm, \$8

**TIM'S TAVERN** Kirsten

Silva's *Seattle Songwriter Showcase*: Guests

**• THE TRIPLE DOOR**

THEATER Lady A, Guests, 6 pm, \$20/\$30

**• WAMU THEATER**

Snoop Dogg, G-Eazy, Ty

Dolla \$ign, E-40

**JAZZ**

**• THE ANGRY BEAVER**

The Beaver Sessions: Guests, free

**• SPACE NEEDLE**

Sunset at SkyCity: Emily Weston, 5:30 pm

**SUNSET TAVERN** Hip

Hatchet, Anna Tivel, Lana McMullen, 8 pm, \$8

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**• WAMU THEATER**

Snoop Dogg, G-Eazy, Ty

Dolla \$ign, E-40

**DATA BREAKER**

**• CAFE RACER** The Racer

Sessions, Free

**CHOP SUEY** Great Falls,

Theories, Tacos!, Guests,

4 pm, \$5

**• EL CORAZON** Enter

Shikari, Stray From the Path,

A Lot Like Birds, 7 pm,

\$16/\$18

**EMP MUSEUM** EMP Pop

Conference: free

**HIGH DIVE** Rainy Day

Devils, Po' Brothers, Saint

John and the Revelations,

8 pm, \$7

**★ • TULA'S** Jim Cutler Jazz

Orchestra, 7:30 pm, \$8

**★ VITO'S RESTAURANT &**

LOUNGE Ruby Bishop, 6

pm, free, The Ron Weinstein

Trio, 9:30 pm, free

**• KIRKLAND PERFORMANCE CENTER**

Wycliffe Gordon, Seattle

Repertory Jazz Orchestra,

2 pm

**• MANOR HOUSE AT PLEASANT BEACH**

Jason Marsalis, 6 pm, \$40

**• THE ROYAL ROOM**

Seattle JazzED, 5:30 pm,

Suggested donation \$5-\$15

**★ • TULA'S** Jim Cutler Jazz

Orchestra, 7:30 pm, \$8

**★ VITO'S RESTAURANT &**

LOUNGE Ruby Bishop, 6

pm, free, The Ron Weinstein

Trio, 9:30 pm, free

**DJ**

**BALTIC ROOM** Resurrection

Sundays: DJ Shane, Jade's

Pain, 10 pm

**CORBUT LOUNGE** Salsa:

DJ Nick

**NEIGHBOURS** Noche Latina:

DJ Luis, DJ Polo

**PONY** TeaDance: DJ El Toro,

Freddy King of Pants, 4 pm

**★ RE-BAR** Flammable:

DJ Wesley Holmes, Xan

Lucero, Guests, 9 pm, \$10

**CLASSICAL**

**★ • BENAROYA HALL RECITAL HALL**

Byron Schenkman, Guests, 7 pm

**• QUEEN ANNE CHRISTIAN CHURCH**

Fandango!: Early Music

Guild, Michael Partington,

3 pm

**• TOWN HALL** Thalia

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**• AMERICANA** Open Mic,

5 pm, free

**• CAFE RACER** The Racer

Sessions, Free

**CHOP SUEY** Great Falls,

Theories, Tacos!, Guests,

4 pm, \$5

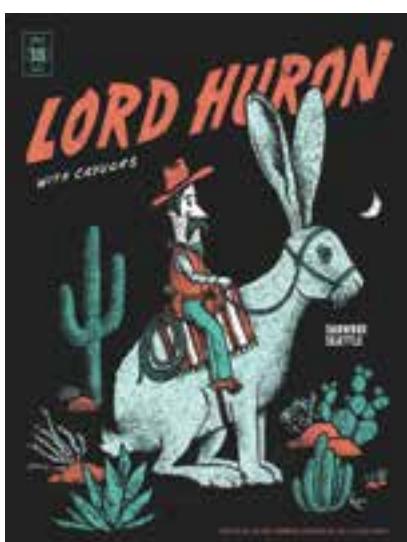
**• EL CORAZON** Enter

**AQUA BY EL GAUCHO** Jerry Frank, free**★ BLACK LODGE** Colleen Green, Upset, Chastity Belt, Listen Lady, 9 pm**CAPITOL CIDER**

EntreMundos, 9:30 pm

**CHOP SUEY** Fox and the Law, Powers, Colorworks, Scott Yoder, 8 pm, \$8**EL CORAZON** Defeater, Counterparts, Capsize, Guests, 7 pm, \$13/\$15**KELLS** Liam Gallagher**KREWMWERK** Western Washington Weed Worship, OKHA, Graz, Nervous // Corpse, 6 pm, \$5**NECTAR** Dama Budtenders Ball: Mo' Jam Mondays: Morganica Quartet, Guests, Vieux Farka Touré, Tuatara, DJ Derek Mazzone, 7 pm, \$20, The Funk Hunters, DJ Leopold Bloom, 8 pm, free**★ NORTHWEST FILM****FORUM** Puget Soundtrack: Newayeyes Present Alien: Newayeyes, 8 pm, \$12 for members/\$15 general**★ THE SHOWBOX** Sleep, Bell Witch, 9 pm, \$27/\$30**TRIPLE DOOR** MUSICQUARIUM LOUNGE Crossrhythm Sessions, 9 pm, free**VERA PROJECT** Moving Units, Guests, 7:30 pm, \$10/\$12**JAZZ****● THE ROYAL ROOM**

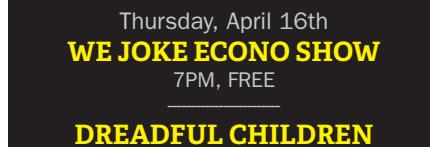
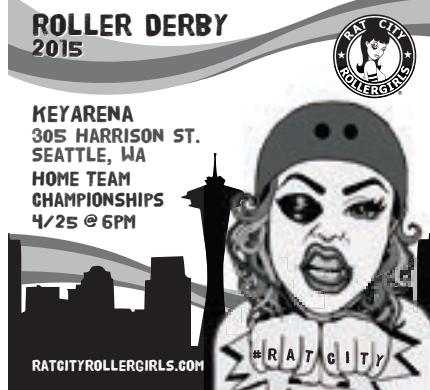
Cornish Jazz Composers Ensemble, 6 pm, Suggested donation \$5-\$15

**● TULA'S PH** Factor Jazz Orchestra, 7:30 pm, \$8**DJ****BALTIC ROOM** Jam: Mista' Chatman, DJ Element, 9 pm**★ BAR SUE** Motown on Mondays: dj100proof, Supreme La Rock, DJ Sessions, Blueyed soul, 10 pm, free**★ THE HIDEOUT** Industry Standard: Guests, free**MOE BAR** Moe Bar Monday: DJ Swervewon, Jeff Hawk, DJ Henski, 10 pm, free**CLASSICAL****● MEANY HALL** Prized: Memories: Wind Ensemble and Symphonic Band, 7:30 pm, \$15/\$10 for students and seniors**POSTER OF THE WEEK**

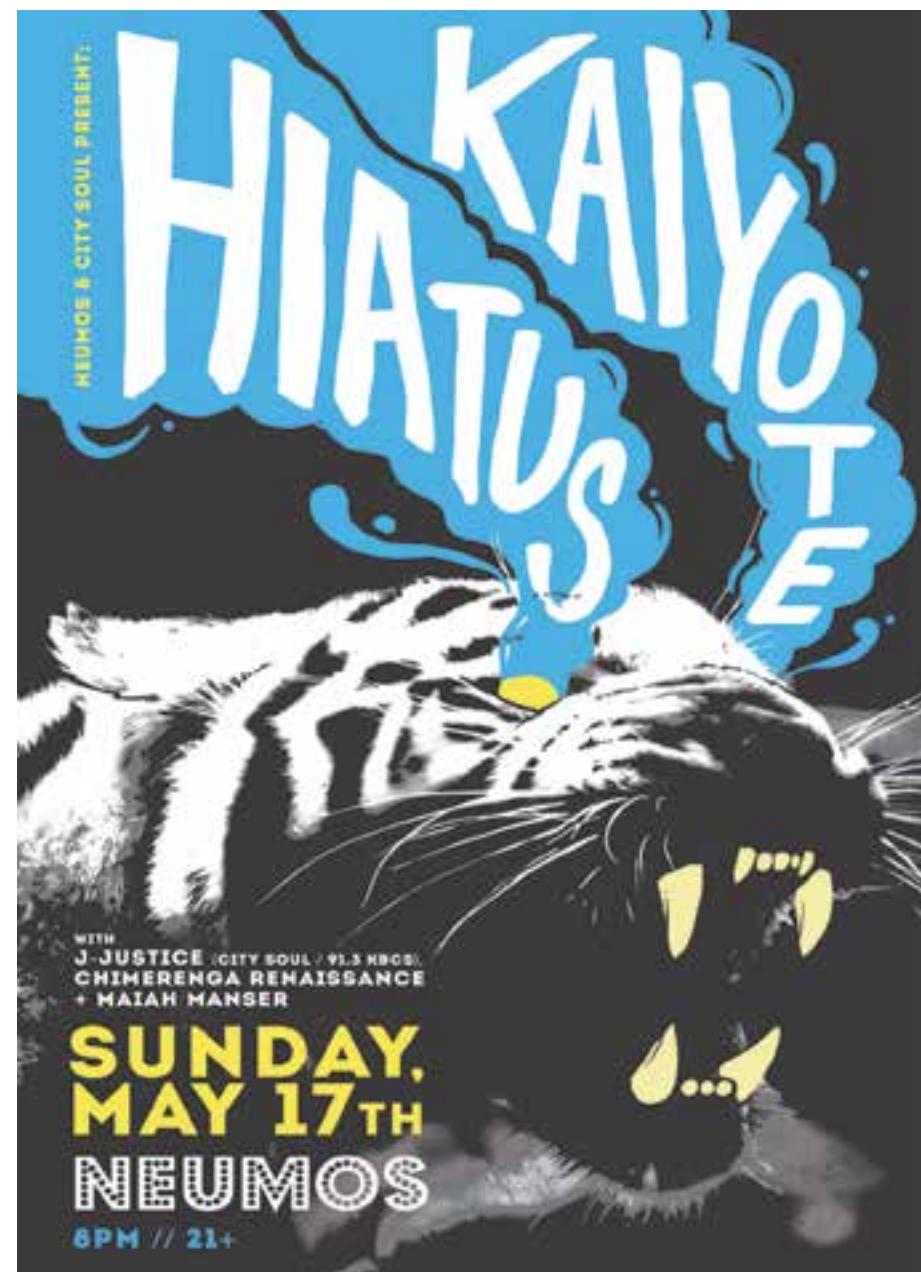
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4/21  
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**AQUA BY EL GAUCHO** Ben Fleck, 6 pm, free**CAFE RACER** Jacobs Posse Chop Suey Coasts, 8 pm, \$13/\$15**● CROCODILE** Sammy Adams, Adam Nystrom, 7 pm, \$20**EL CORAZON** Richie Ramone, Dime Runner, The People Now, Guests, 8:30 pm, \$13/\$15**HIGH DIVE** Jondus Beckman**● JAZZ ALLEY** Janiva Magness, Apr 21-22, 7:30 pm, \$28.50**KELLS** Liam Gallagher**LITTLE RED HEN** Feather Pluckers, 9 pm**● MCCAW HALL** Damien Rice**● NEPTUNE THEATRE** Leon Russell**OWL N' THISTLE** Jazz with Eric Verlinde, free**● THE ROYAL ROOM** Soaya, 8 pm, Suggested donation \$5-\$15**● SEAMONSTER** Cherimoya, 8 pm, free, McTuff Trio, 10 pm, free**● THE SHOWBOX** Clean Bandit, 9 pm, \$21.75/\$24**SLIM'S LAST CHANCE** Jeff Tobin, 7 pm, free**● SUNSET TAVERN** Navvi, MRCH, Jigsaw Puzzle Glue, Cold Water Theater, 8 pm, \$8**TIM'S TAVERN** Open Mic: Linda Lee, 8 pm**TRACTOR TAVERN** Reptar, Sandy's, 8 pm, \$12**THE WHITE HORSE TRADING CO.** Jim Page**JAZZ****● TULA'S** Roadside Attraction Big Band, 7:30 pm, \$8**DJ****BLUE MOON TAVERN** Blue Moon Vinyl Revival Tuesdays: DJ Country Mike, A.D.M., Guests, 8 pm, free**HAVANA** Word Is Bond: Hoot and Howl, \$3 after 11 pm**● LO-FI** Stop Biting: Introcut, Guests, \$5**MERCURY** Die: Black Maru, Major Tom, \$5**● NIGHTCLUB** John Talabot, Guests, 9 pm, \$15/\$20**CLASSICAL****● BENAROYA HALL** Seoul Philharmonic Orchestra, 7:30 pm**● MEANY HALL** Emerson String Quartet, 7:30 pm, \$40/\$45

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## FILM

**THE HUNTING GROUND** These brave students deserve to be heard.

## Don't Ignore *The Hunting Ground* Because of Rolling Stone's Fuckup

A Documentary That Shows What Courage Is Really Like

BY IJEOMA OLUO

I was not prepared for this movie. Being a feminist writer, I spend a lot of my time examining many of the abuses and injustices that women face in this society. I've developed the thick skin required to do such work, but I must admit that it has left me pretty numb. So when I sat down to watch a documentary on the rape crisis on college campuses, I wasn't expecting anything to shock or surprise me. But this film, focused primarily on the direct testimonies of victims of sexual assault, almost immediately elicits an emotional response. These young people recount how their excitement for college life turned into a nightmare as they became one of the 25 percent of women, according to One in Four, across America who are assaulted during their college years. The heartbreaking testimonies of victims are juxtaposed with interviews of college professors and officials discussing the politics behind how colleges handle reports of sexual abuse. It is quickly apparent, yet

no less shocking, how far these institutions will go to silence victims and sweep assault under the rug. Repeatedly, these women are not only let down by the institution that is supposed to care for them, but they are often revictimized by hostility and victim-blaming.

Backing up these interviews are data that the filmmakers have received from the schools profiled. In stark contrast to the alarmist rhetoric of men's rights activists claiming that there are scores of innocent young men whose futures are being destroyed by false rape accusations on college campuses, we see that young men accused of sexual assault are unlikely to face any disciplinary action at all. It is not an exaggeration to say that young men caught cheating on an exam are more likely to face

**The Hunting Ground**  
dir. Kirby Dick  
SIFF Cinema Egyptian

expulsion than a campus rapist is. The school with one of the highest numbers of expulsions for sexual assault shown was Harvard, with 10 expulsions from 2009 to 2013. This number pales in comparison to the 135 reported cases of sexual assault on the campus for the same time period. But even that low number of 10 isn't what it seems. In a rebuttal of the film, Harvard newspaper the *Crimson* pointed out that the 10 students weren't actually expelled; they were asked to leave but could come back. In fact, the board overseeing these cases doesn't have the power to expel students at all. Numbers like these are not new. A 2014 Senate report showed that a shocking 40 percent of colleges report that they have not conducted a single investigation into campus sexual assault in the last five years.

In a time when we are seeing an extreme backlash against the anti-rape movement as a result of the *Rolling Stone* University of Virginia rape scandal, these facts and testimonies are especially important. One very irresponsibly written and edited article threatens to undo years of work to shed light on the hidden horrors of campus sexual assault. The brave words of these people are needed more than ever to remind us that for every "Jackie," there are hundreds of young women and men who are denied safety and justice on college campuses across America. In preparation for this film, the producers interviewed hundreds of survivors of sexual assault on campus, eventually narrowing down the interviews to the ones shown on the film.

While there is some controversy around some of the testimonies in the film, (most notably that of NFL hopeful Jameis Winston's accuser, Erica Kinsman), all of these women have spoken openly and on the record with the filmmakers, their identities revealed to the scrutiny of fact-checkers and critics. The only anonymous interview was done with a self-confessed rapist. And in the months since this film was first screened, most of the film's data and testimonies have withstood scrutiny.

Directed by Kirby Dick, whose 2004 Academy Award-nominated documentary *Twist of Faith* investigated the abuses a man experienced in the Catholic Church, *The Hunting Ground* balances the emotional with the factual very well. The testimonies of victims, while gut-wrenching at times, never feel manipulated to manufacture a response. The editing is simple and focused, allowing the words of the victims to speak for themselves. Numbers on assault and

college responses are presented boldly, without comment, as none is needed. This is also one of the few investigations of sexual assault on campus to include interviews with male victims of sexual assault, a segment so underrepresented in discussions of the crime that we don't even have estimates of how many victims there are or the scale of the problem.

Throughout the film, I could hear audible gasps of outrage and surprise from the audience. A screening room filled with writers, who had all sat down to dispassionately review a documentary, was overtaken by emotion. You could feel it in the air: I could see older men shaking their heads in dismay as a young woman explained what it was like to be forced to see your rapist on campus every day. A woman next to me whispered "Oh my god" as a young woman talked about how afraid she was to tell her parents she'd been raped, because she didn't want them to look at her differently. I spent the majority of the two hours with a lump of rage in my throat as I blinked back tears.

Alone, this is enough. The violation, the injustice, the deception—it is all enough to make the compelling call to action that this film is definitely striving for. But what made me want to march in the streets and call my senator wasn't outrage, it was the courage of these young people.

Watching these young women and men bravely fight entire academic institutions in their quest for justice is both inspiring and shame inducing. The strength of these kids is directly juxtaposed with the cowardice of the adults around them. Seeing 19-year-olds relive the violation they faced while enduring intimidation by college officials and harassment by fellow students, while high-paid college presidents fret over their

reputations and alumni donations, exposes how badly our society has failed these kids. These women and men are survivors. Through the pain and the tears we see their resilience and faith that they can find justice if they just keep fighting. These students study the law, file legal complaints, and organize press conferences. While we whine about the selfishness and laziness of the millennial generation, these young people are out there confronting some of the most powerful institutions in the country. As these kids cobble together a network of support and activism to take on not only rapists but their own universities and even their communities in the name of justice, we learn from students who've set off to learn about the world.

The controversy at *Rolling Stone* over its reporting of rape on the UVA campus is important, especially when discussing journalism ethics. But to let one story of one case on one campus deter you from this film is an injustice. These brave students deserve to be heard. ■



not a look, movement, or sequence is wasted by first-time director Alex Garland. And it all leads to an impressive conclusion that's not so much about the future but about what it really takes to stage a revolt against your masters. The break (or, to use the language of Foucault, the rupture) has to be brutal and total. For the effective beginning of a new world, nothing of the past must be preserved. ■

## Ex Machina May Look Like Sci-Fi, but It's Really About Revolution

BY CHARLES MUDEDE

This is the near future. A sleek black helicopter flies toward a place that looks like the Arctic. Miles upon miles of hills and fields are covered in ice and snow.

There is only one passenger in the helicopter; he is a young employee, Caleb (Domhnall Gleeson, who in this film looks like a young Bill Gates, and with good reason), of a huge internet

corporation that's very much like Facebook. It is, in fact, called Bluebook (a name based on a book of lectures delivered by the early-20th-

century philosopher and logician Ludwig Wittgenstein). By cracking some difficult code, Caleb has won the honor of meeting his boss,

Nathan (rising star Oscar Isaac), a man who has amassed the kind of fortune that can buy

**Ex Machina**  
dir. Alex Garland  
Wide release

the whole Arctic and who has plans for his employee.

Caleb soon learns that his boss is developing a robot, Ava (Alicia Vikander), with the power of self-awareness. But the trillionaire wants to be certain about his creation (which is top secret and the next big thing that will change human history and make him yet another trillion bucks). He wants proof that it is as self-aware as a human. It is Caleb's job to determine the extent, depth, and realness of the robot's self-awareness. He begins performing tests on the beautiful Ava, which unlike the beautiful Rachael in *Blade Runner*, is aware that it is a robot, created by a human.

I very much doubt that the year will produce a better sci-fi film than *Ex Machina*. It has a solid plot with a pace that is not slow but not at all fast. Every word matters in this film:

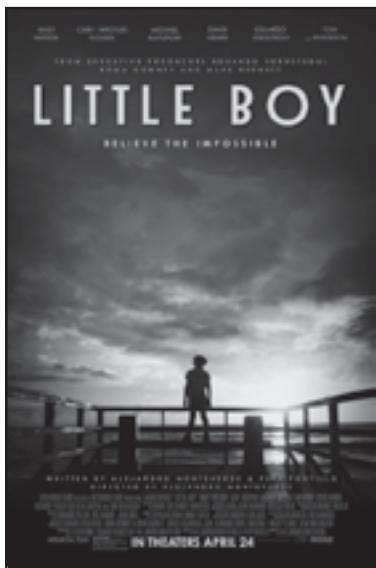


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### LIMITED RUN

**★ 1971**

Edward Snowden, WikiLeaks, the Pentagon Papers—it seems like Americans get a chance to peek behind the surveillance curtain only when somebody commits a crime. That precedent was arguably set on the evening of March 8, 1971, during the “fight of the century” between Joe Frazier and Muhammad Ali, when activists broke into an FBI office in Media, Pennsylvania, and stole every file they could find. As the activists sorted through documents to mail to journalists, even they were shocked to find that more than half were dedicated to spying on activists and undermining draft resistance. (An estimated 1 percent of the FBI files were about organized crime.) It was the public’s first taste of a surveillance state that has become depressingly familiar. The FBI never figured out who was behind the break-in, but some of the burglars came forward in 2014. This plain but very informative documentary fills out the details of who they were (mostly college types, including a physics professor), what they did, and what happened afterward—including the revelation of J. Edgar Hoover’s COINTELPRO campaign to “disrupt, misdirect, discredit, neutralize, or otherwise eliminate” political movements and their supporters. As Frederick A.O. Schwarz Jr., chief counsel of the Church Committee—Senate investigation into state surveillance—concludes toward the end of the film: “A government program of secrecy and no oversight is bound to have mission creep and go from the wrong but understandable to the horrible and un-understandable.” We just don’t learn, do we? (BRENDAN KILEY) **Grand Illusion**, Fri 7 pm, Sat-Sun 5:15, 7 pm, Mon-Tues 7 pm.

### ★ BACKCOUNTRY

When it comes to potentially terrifying locations, a tent in the middle of nowhere is pretty tough to beat. The *au naturelle* horror film *Backcountry* may not be terribly complex, but the notes that it does hit are impressively stark and scary. Inspired by true events, the story follows an out-of-their-element couple (Missy Peregrin and Nicholas Campbell) spending a weekend deep in the Canadian wilderness. As the pair’s feelings toward each other alternate between hot and cold, they fail to notice the increasing—and distressingly large—signs that they may not be alone. Things progress from there, in a fashion that should make Werner Herzog’s ears burn. First-time director Adam MacDonald lays his premise out in clean lines, with an impressive use of space

and a knack for shifting from foreboding to realistically gory. His established mood is greatly aided by solid performances from the lead couple, who remain likable even in the worst of times. With little in the way of frills to distract from the central grim conflict (Eric Balfour, traditionally an indie film irritant, is briefly creepy/hilarious here as a wandering alpha male), MacDonald’s back-to-basics approach successfully scratches that primal itch, with some genuinely tense results. Uncomplicated isn’t always a bad thing. (ANDREW WRIGHT) **Grand Illusion**, Fri-Tues 8:45 pm.

### CHEATIN'

Whatever your views on extramarital relationships, it’s not a subject to be addressed lightly—so an animated film about infidelity? *Cheatin’* is the latest feature by indie animator Bill Plympton (who wrote, produced, directed, and animated the film), and like much of his work, it has no dialogue but tells the story using his distinctive visual style, music, and sound effects. *Cheatin’* begins in a bygone era with an ethereal woman walking through a carnival; the eyes of every man are on her. Ella is a beauty who has closed her heart to love, preferring the company of books until she meets the manly Jake when he rescues her from a complicated bumper-car disaster. They fall in love, marry, and have an enthusiastic sex life. *Cheatin’* is full of neat, inventive ideas. There is a lively scene that illustrates the intensity of their love and sexual heat: They are sitting in the kitchen together, you see the inside of the toaster glowing, a stick of butter is melting, the coffee pot is overflowing. The opera music begins, the couple spins around the room dancing, they’re boating in the sink, the items in the fridge are singing, musicians pop out of everything, multitudes of babies come out of her nether regions and swirl in the air, and flowers bloom. The hand-drawn animation is painting-like yet pulses with energy and vibrancy. When a scheming woman tries to sabotage their bond, it becomes the tale of a relationship gone wrong and the extremes Ella is willing to go to in order to fix it. There are some tired old gender politics here, where women are responsible for doing the work of a relationship and men are free to do as they like without consequences. And even though this is a fictional world (right, ladies?), these janky old tropes are still hanging around. Fans of animation and Plympton’s previous work will be pleased with this film. The drawings are playfully delightful, and the story is imaginative. (GILLIAN ANDERSON) **Northwest Film Forum**, Wed 8:30 pm, Thurs 9 pm, Fri 10 pm, Sat-Sun 9 pm, Mon 3 pm, Tues 9 pm.



### STAR HARD

Sure, it could be said I have a “sexual hair trigger”—but I see it as just one of my many superpowers. Along with my superhuman ability to know every restaurant in town that serves egg salad, and being able to talk my way out of felony charges, I can also become “sexually aroused” in a number of varied, unusual ways. For example, while **the flick of your booty obviously drives me to erotic frenzy**, I am also turned on by alligator wrestling, funny voices caused by inhaling helium, and “science.” YES, SCIENCE. Science makes me harder than the Washington Monument on Viagra—the problem is, it gets me so excited I can barely remember any of it!

However! There is one science person who gets me more aroused than all the rest... **brainiac astrophysicist Neil DeGrasse Tyson**. For those who get aroused by geometry instead of science, DeGrasse Tyson founded the astrophysics department at New York’s American Museum of Natural History (that’s hot!), hosted Fox’s reboot of the classic PBS science show *Cosmos*, AND was awarded the NASA Distinguished Public Service Medal—which gets me so horny, I need to dump a bucket of ice down my trousers. (AAAAAAAHHH... that would feel so much better if I weren’t also aroused by ice.)

Anyway, if you are as turned on by DeGrasse Tyson as I am, then grab a new, roomier pair of underpants—because he’s getting his own new late-night, science-based talk show! (PANT! PANT! Boinnnggg!) AH-oooooh-GAH! It’s called **StarTalk** (debuting Mon April 20, 11 pm, National

Geographic Channel), based on his terrific podcast of the same name. His late-night gig will be performed in front of a live audience, where he’ll bring on very cool, smart people to discuss stars, space, the future, and other sciencey horny-making STUFF!

For example, in the debut episode, he’s welcoming *Star Trek* alum and gay activist George Takei to talk about **how the imaginary world of Star Trek compares with today’s society**. (Well, for one thing, the military doesn’t wear miniskirts. BOOOOOOOOO!!!) Also, *Interstellar* director Christopher Nolan will drop by to talk about how he employs science in his movies, AND there will be regular segments featuring Bill Nye, the Science Guy—who makes me only half as horny as DeGrasse Tyson, but that’s still plenty horny!

And yet? This sure-to-be-amazing talk show is only getting started. Future episodes have **all kinds of interesting and unusual special guests**, including Arianna Huffington, former prez Jimmy Carter, Biz Stone (cofounder of Twitter), NASA administrator Charles Bolden and astronaut Chris Hadfield, author/biologist/smarty-pants Richard Dawkins, famed TV producer Norman Lear, and someone who probably knows a thing or two about horniness, sex-advice guru Dan Savage!

ARE YOU FREAKING KIDDING ME? That’s an *insanely* good lineup! And you’ll probably never have to worry about seeing other tired-ass late-night guests like Gwyneth Paltrow or Justin Bieber—unless DeGrasse Tyson is conducting an experiment where he **dumps Paltrow and Bieber into a black hole**... you know, just to see what happens. Mmmmmm... the thought of that gets me super hot. ■

Read Humpy’s weekly TV listings at  
**THESTRANGER.COM**

**\* GETT: THE TRIAL OF VIVIANE AMSALEM**

In Israel, a divorcee is known as a gett, and Viviane Amsalem (codirector Ronit Elkabetz, a striking woman with an imposing gaze) wants one. For three years, she has lived with her brother and his wife while trying to extract herself from her marriage to Elisha (French actor Simon Abkarian). Viviane continues to look after their youngest son, but she has no intention of returning to her husband. Ronit and Shlomi Elkabetz's film, the third in a trilogy, takes place in the courthouse where the parties and their advocates make their cases. Since there's been no infidelity or abuse, the rabbinical court rules against Viviane at the first hearing. There will be many more. Sometimes Elisha shows up, sometimes he doesn't, but Viviane's advocate, Carmel (Menashe Noy), is a steadfast ally. If the judges have little patience for the passive-aggressive Elisha, the system is rigged against Viviane. Even her sister, a witness, admits, "A divorced woman in Israel eats shit." Other witnesses testify, exposing the flaws in their own marriages, before the judges issue their ruling. If the Elkabetz siblings take orthodox marriage laws to task, the look (no master shots) and tone (austere) feels more Scandinavian in the vein of Carl Theodor Dreyer, a great champion of women, like Viviane, who held their own against religious hypocrisy. (KATHY FENNESSY) SIFF Cinema Uptown, Fri: 4, 6:30, 9 pm, Sat-Sun 1:30, 4, 6:30, 9 pm, Mon-Tues 4, 6:30, 9 pm.

**\* JAUJA**

Like noir, the western is a remarkably mutable form that accommodates a spectrum of different films. *Jauja* falls about halfway between *The Searchers* and *El Topo*, drawing western tropes out into the wilds of surrealism but (wisely) stopping short of any overt psychedelia. The story concerns a Dane named Gunnar Dinesen (Viggo Mortensen) who is posted up with a ragged cavalry division somewhere in the Pampas of Patagonia. It's unclear exactly what he's doing there or what the division's objective is, but at the outset of the film, things are looking pretty fractured, and rumblings indicate we may be flirting with a *Heart of Darkness* situation. Circumstances change when Gunnar's young daughter runs away from the camp with a sweetheart and disappears, after which the rest of the film is dedicated to her father's lonely quest to find her. As he tracks her through changing landscapes, we're treated to some truly lovely (and richly hued) cinematography at a meditative, hypnotic pace. The land, vast and empty, envelops him fully, and its physical beauty only seems to make the dreamy impenetrability all the more ominous. It's a place that effortlessly resists mapping, and by journey's end—if we can call it an end—we have fully retreated from it into a psychic space. Quite a cowboy movie. (KRISHANU RAY) Northwest Film Forum, Fri 8 pm, Sat 5 pm, Sun 4, 7 pm, Mon 1, 3 pm, Tues 8 pm.

**THE SALT OF THE EARTH**

French-Brazilian photographer Sebastião Salgado came to the attention of director Wim Wenders (*Buena Vista Social Club*, *Pina*) through a photograph of a blind Malian woman. Her face partly shrouded by a head covering, her exposed eye looks like a faceted jewel—not ugly, but strange and beautiful. In his narration, Wenders, who bought a print, says it still moves him deeply. That exchange led to a friendship, which led to this Oscar-nominated documentary. Wenders and codirector Juliano Salgado, Sebastião's son, track his career from social photography to nature photography in an uncritical portrait filled with majestic, painterly images. Aside from his formidable technical skills, Salgado, a former economist, appears to have the patience of a saint, since all of his projects have taken years, including the reforestation of his grandfather's Brazilian farmland. Wenders never mentions money, even though some of Salgado's books sell for as much as \$10,000, but the man has spent most of his life photographing the world's poorest people, so it's hard not to wonder if he ever felt guilty that he had so much when they had so little, or maybe he thinks of himself more as an altruist than an artist, since he's helped to share their plight with the world. The matter goes unaddressed, which leaves this stunning-looking film feeling a little incomplete. (KATHY FENNESSY) Guild 45th, Fri 4:40, 7:10, 9:40 pm, Sat-Sun 2:10, 4:40, 7:10, 9:40 pm, Mon-Tues 4:40, 7:10, 9:40 pm.

**\* WHITE GOD**

I could easily live on a planet with no dogs. The animals are far less interesting to me than bacteria or ants or pigeons. I can tolerate a world with domesticated canines for only one reason: Many humans who are close to me are also very close to their dogs. I have to endure this animal. In Kornél Mundruczó's brilliant, wonderful, amazing, must-see movie *White God*, 13-year-old Lili (Zsófia Psotta) finds herself in a world where she is the only dog lover. When Lili moves in with her father, a divorcé and scientist in the beef industry, he refuses to pay the ridiculously high tax charged for keeping her mutt, an imposing animal named Hagen. He is not rich—one has the impression he was impoverished by the divorce from Lili's mother—and the apartment is small, so the dog has to go. Hagen is abandoned on the streets of Budapest. Dog lovers will profoundly enjoy about two-thirds of *White God*. The formula is classic: Teenage girl loves her big dog, her big dog loves her, but the two are suddenly and brutally separated. As Lili searches everywhere, Hagen becomes a street dog and is chased (not to say hounded) by men from animal control. Hagen soon learns that humans, in general, are cruel animals. Hagen is captured, sold, beaten, drugged, and so on. Is this the dog's fate? An underworld hell? Will Hagen be reunited with Lili? The answer to all this is found in the last third of the film, a section that will not be popular with dog lovers but certainly will be with those, like me, who either tolerate, fear, or hate dogs. Whichever section of the film you favor, you're sure to agree that, as a whole, *White God* pushes anthropomorphization to levels that rival Disney. Hagen's relationship with other street dogs easily recalls *Lady and the Tramp*. Is this really such a bad thing? Anthropomorphizing? Humans are animals, after all. And animals mostly act like other animals: They eat, fuck, search for things, rest in warm places; they don't like pain, hunger, cold rain, being sick or ignored. SIFF Cinema Uptown, Fri: 4:20, 7, 9:30 pm, Sat-Sun: 1:30, 4:20, 7, 9:30 pm.

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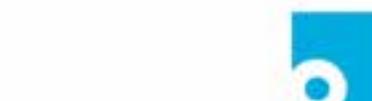
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# the Stranger

## Regional Calendar Director

Index Newspapers is looking for an energetic, goal-oriented leader to run the Things to Do Calendars for The Stranger and its sister publication, The Portland Mercury. The calendars contain comprehensive listings of local events, restaurants, and venues. And while they are currently very good, we'd like them to be transcendent.

### Responsibilities

- Build audience.
- Consistently seek to enhance the calendar user's experience.
- Improve our systems to make the calendars the most accurate, informative, and comprehensive they can be.
- Collaborate with the editorial and sales departments at The Stranger and The Mercury regarding special issues and guide listings.
- Network with the community of event producers in each city.
- Use strategy, process, and creativity to effectively manage a team of three to achieve the goals of the calendar department.

### Skills and Experience

#### Required:

- Be proactive, solution-oriented, and self-motivated.
- Have strong organizational capabilities with impeccable attention to detail.
- Be a team player with strong communication and presentation skills.
- Thrive in a deadline-driven environment and always rise to a challenge.
- Have experience with metrics (KPIs) and a working knowledge of Google Analytics.

#### A plus:

- Experience with Facebook, Twitter, Instagram, Pinterest.
- Managerial experience.
- Basic HTML and CSS knowledge.

This is a full-time, on-site position based out of Seattle that reports to the Seattle publisher. Index Newspapers offers a competitive salary, a great work environment, and excellent benefits. Some travel between Seattle and Portland required.

Please e-mail cover letter, résumé, and desired salary range to  
[calendardirector@thestranger.com](mailto:calendardirector@thestranger.com).

No phone calls or drop-ins please.

### SUPERIOR COURT OF WASHINGTON COUNTY OF

In re  
Joe Albritton Petitioner  
And Respondent: Cheryl Albritton  
No. 15-3-01090-9KNT  
Summons by Publication (SMPB)  
TO THE RESPONDENT: Cheryl Albritton

1. The petitioner has started an action in the above court requesting that your marriage or domestic partnership be dissolved.

3. You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 11 day of March 2015), the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for other relief requested in this summons. In the case of a dissolution, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered.

4. Your written response to the summons and petition must be on form WPF DR 01.0300, Response to Petition (Marriage). Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Administrative Office of the Courts at (360) 705-5328, or from the Internet at the Washington State Courts homepage: <http://www.courts.wa.gov/forms>

5. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time.

6. One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested.

7. Other: Order for Service of Summons by Publication.

This summons is issued pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the state of Washington.

Dated: 2/16/2015

Joe Albritton  
Signature of Petitioner or Lawyer/WSBA No.

File original of your response with the clerk of the court at:  
Department of Judicial Administration  
Office of the Superior Court Clerk  
401 - 4th Avenue N #2C  
Kent, Washington 98032

Serve a copy of your response on: Petitioner (you may list an address that is not your residential address where you agree to accept legal documents. Any time this address changes while this action is pending, you must notify the opposing parties in writing and file an updated Confidential Information Form (WPF DRPSCU 09.0200) with the court clerk.)

Joe Albritton  
29249 20th Way S  
Federal Way, WA 98003

### SUPERIOR COURT OF WASHINGTON COUNTY OF KENT

In re: Michael John Cwalina, Petitioner  
And Sofia Priscilla Lewis, Respondent.  
No. 15-3-01151-4 KNT  
Summons by Publication (SMPB)  
TO THE RESPONDENT: Sofia Priscilla Lewis

1. The petitioner has started an action in the above court requesting the establishment or modification of a parenting plan or residential schedule and the establishment or modification of a child support order.

2. The petition also requests that the court grant the following relief: Approve a parenting plan or a residential schedule for the dependent children.

3. You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 18 day of March, 2015), the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for other relief requested in this summons. In the case of a dissolution, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered.

4. Your written response to the summons and petition must be on form WPF PS 15.0300, Response to Response to Petition for Residential Schedule/Parenting Plan/Child Support. Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Administrative Office of the Courts at (360) 705-5328, or from the Internet at the Washington State Courts homepage: <http://www.courts.wa.gov/forms>

5. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time.

6. One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested.

7. Other: Order for Service of Summons by Publication.

This summons is issued pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the state of Washington.

Dated: 3/11/15

Michael John Cwalina II  
Signature of Petitioner or Lawyer/WSBA No.

File original of your response with the clerk of the court at:  
Department of Judicial Administration  
Office of the Superior Court Clerk  
401 - 4th Avenue N. #2C Kent, Washington 98032

Serve a copy of your response on: Petitioner (you may list an address that is not your residential address where you agree to accept legal documents. Any time this address changes while this action is pending, you must notify the opposing parties in writing and file an updated Confidential Information Form (WPF DRPSCU 09.0200) with the court clerk.)

Michael John Cwalina II  
4059 S. 188th St. Seatac, WA 98188

## SUPERIOR COURT OF WASHINGTON COUNTY OF KING

In re:  
Deborah West, Petitioner

And Abdourahame Bangoura, Respondent.

No. 15-3-02324-5KNT

Summons by Publication (SMPB)

**TO THE RESPONDENT: Abdourahame Bangoura**

1. The petitioner has started an action in the above court requesting that your marriage or domestic partnership be dissolved.

3. You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 15 day of April, 2015), the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for other relief requested in this summons. In the case of a dissolution, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered.

4. Your written response to the summons and petition must be on form WPF DR 01.0300, Response to Petition (Marriage). Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Administrative Office of the Courts at (360) 705-5328, or from the Internet at the Washington State Courts homepage: <http://www.courts.wa.gov/forms>

5. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time.

6. One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested.

7. Other: Order for Service of Summons by Publication.

This summons is issued pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the state of Washington.

Dated: 4/10/15

Deborah West  
Signature of Petitioner or Lawyer/WSBA No.File original of your response with the clerk of the court at Clerk of the Court at:  
Maleng Regional Justice Center  
401 - 4th Avenue N.  
Kent, Washington 98032

Serve a copy of your response on: Petitioner (you may list an address that is not your residential address where you agree to accept legal documents. Any time this address changes while this action is pending, you must notify the opposing parties in writing and file an updated Confidential Information Form (WPF DRPSCU 09.0200) with the court clerk.)

Deborah West  
25040 - 106th Ave SE #H-306  
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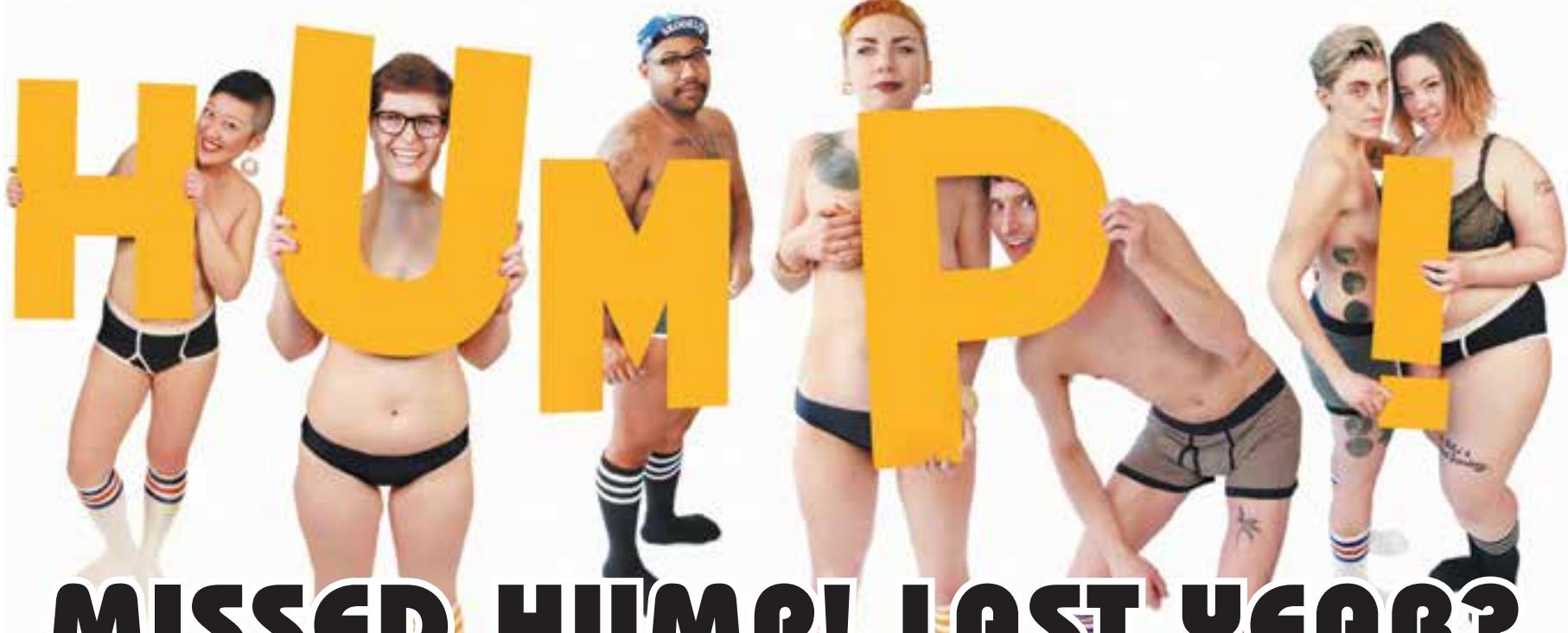
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# SAVAGE LOVE

Angry Girls and Diaper Pals

BY DAN SAVAGE

I consider myself a straight guy—but for the last four years, I've been having an affair with "Connie," a trans girl I met online. It was just casual at first, but over time we developed a deeper personal relationship but kept it hidden. At some point, I figured out she was in love with me. I love her too, but I don't think I am "in love" with her. Several weeks ago, I went on a couple of dates with a girl I met on Match.com. The new girl posted about our dates on Facebook, Connie saw it and was upset, and then Connie outed me to the new girl. The new girl and I weren't dating anymore, but it still was a betrayal that Connie told her—told anyone—about our relationship and my kink. Right now, I can't look at or speak to Connie, but her friends tell me that she is despondent. I can't get past my anger. I'd like to keep her as a friend, but can I trust her? She reached out to me recently, but I told her to just leave me alone.

*Secret Telling Unnerves Nice Guy*

"Right out the gate, STUNG has to declare his heterosexuality," said Bailey Jay, an AVN Award-winning trans porn performer, writer, prolific (and hilarious) tweeter, and cohost of *The Jim Norton Show* on Vice.com. "Unless he's trying to say that trans women are men or that he'd be mortified to be mistaken for a gay person, then emphasizing 'straight' is unnecessary."

Also unnecessary: that "but" after "I consider myself a straight guy." Guys who desire and fuck women exclusively are straight, trans women are women, so no need to drop a "but" before telling us you've been sleeping with a woman who happens to be trans.

"The term 'kink' stuck out as well," Jay added. "Sex with a trans woman can still be vanilla. I know lots of trans chicks who are a total bore in bed—so while something new can be exciting, sex with trans women is not innately kinky because of our bodies."

Vocabulary lesson's over, STUNG. Now the advice...

"STUNG says he feels betrayed by Connie blabbing about their relationship," said Jay, "but it sounds less like a betrayal and more like embarrassment. The whole tone of his letter seems to imply that it's a given that being with a trans woman is innately shameful. But take out all of the conditioned negative associations that some have with trans people, and what are you left with? At worst, we have a young lady who got jealous and acted immaturely."

Let's pause for a moment to think about why Connie behaved immaturely and tried to screw up your (already DOA) relationship with the new girl.

"STUNG seems to feel that it's a given that Connie should know better than to talk openly about their relationship," said Jay, "because trans women are an embarrassment and Connie should know enough to keep quiet."

So you treated Connie like she was an embarrassing secret for four long years, STUNG, and that caused her pain. You caused her pain. Then you go on a couple dates with another woman—a cis woman—and it's instantly all over Facebook. Connie was understandably upset, and not just by the fact that you were seeing someone else. All the hurt and anger that built up over the last four years—hurt at the way you treated her, anger with herself for putting up with it—overwhelmed her, and she lashed out. Connie isn't a bad person, STUNG, she was just angry and upset.

"And I don't think STUNG is a bad guy," said Jay. "His attitude toward trans women was shaped by a culture that treats trans women as either fetishes or punch lines. I am a transgender woman, and I have my own internalized transphobia that I've had to navigate around. So while I can dissect and analyze STUNG, I



JOE NEWTON

can hardly vilify him."

So what do I think you should do about Connie? You should call her and apologize. You should tell her that you treated her badly and you can understand why she lashed out. And you should tell her that, while you aren't "in love" with her, you do love her. Then you should tell her you're open to meeting up and talking things out.

And what does Jay think you should do going forward? "I think STUNG should try to see every woman he sleeps with as fully human, regardless of their genitals." Follow Bailey Jay on Twitter @BaileyJayTweets.

**I'm 26 years old** and have been dating my boyfriend for a year. In the first week of dating, he disclosed his adult-baby side. Trying to be a GGG partner, I told him I supported him and dove right in, even though I felt uncomfortable. He likes me to dress him up and let him pee while wearing diapers, and he likes to dress me up. I feel "icky" and even violated afterward—though everything has always been consensual. I want to be comfortable with it, but I'm just not there. When I've expressed my discomfort, it's made him upset and embarrassed. Another confusing thing: My vagina always gets way wetter than usual when he puts a diaper on me. But I can't seem to get to a place where I actually feel like I'm enjoying it. Is it fair that I feel resentful for not being given more understanding for my mixed feelings? Is there a way I can break through and enjoy this? (We have plenty of vanilla sex, which he is totally into as well.)

*Adult Diapers Under Lover's Terms*

Something about being put in a diaper turns you on. (The particular sensations it creates in your swimsuit area? The taboo-ness of being a non-incontinent adult in a diaper?) But that turn-on is short-circuited by your discomfort. And if your turn-on is grounded in the sensations and/or the taboo, ADULT, you may never become comfortable with your boyfriend's kink. Quite the opposite: The more you do it, the less surprising the sensations will come to feel, the less naughty it will feel, the less of an accidental/bank-shot turn-on diapers will become.

Being GGG doesn't require a person to do whatever the hell their partner wants. Remember what GGG stands for: "Good in bed (work on those skills), giving of pleasure (without always expecting immediate reciprocation), and game for anything—within reason." It's unreasonable of your partner to ask you to continue engaging in diaper play when it leaves you feeling violated. You gave it a shot, it's not working for you, and you have to be able to discuss your feelings—and your limits—with him playing mad and/or hurt. Right now, you're engaging in diaper play not out of a GGG desire to meet his needs, ADULT, but because you're afraid of upsetting him. So you're not consenting from a place of honest desire (a desire to do a particular thing, a desire to please your partner) but from a place of fear—you don't fear him, but you fear hurting him. No wonder it leaves you feeling like shit.

Here's what you should say: "Hey, honey, it's great that you have a fetish, and I'm glad you felt comfortable sharing it with me. But I don't enjoy it and I don't think I ever will. So this is something you should explore with other people. Get yourself a diaper pal, play to your heart's content, and then come home and have awesome vanilla sex with me." ■

On the *Lovecast*, Slate writer L.V. Anderson on why we don't have better condoms: [savagecast.com](http://savagecast.com).

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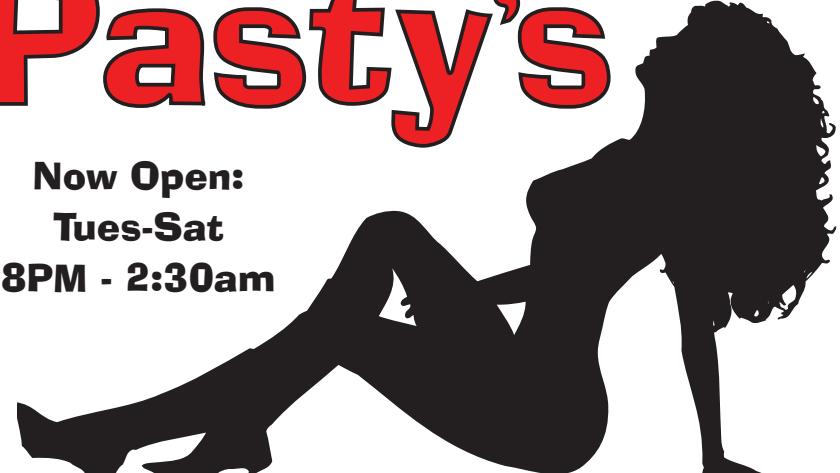
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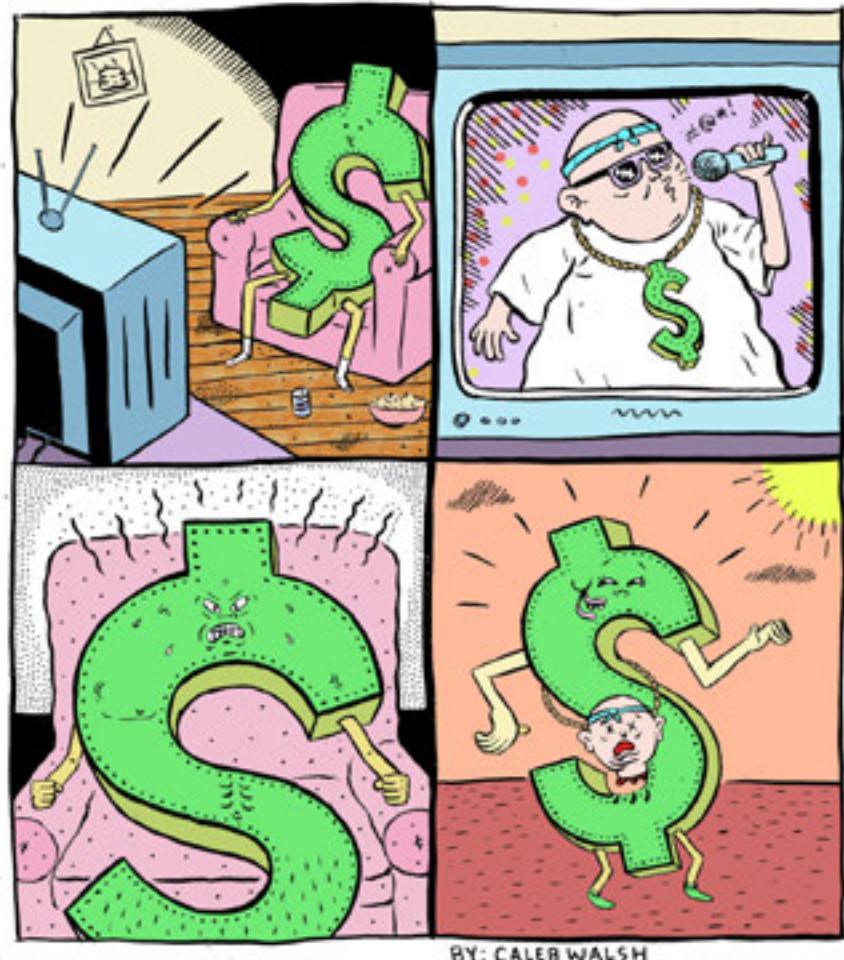
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BY ROB BREZSNY

*For the Week of April 15*

**ARIES** (March 21-April 19): The California gold rush hit its peak from 1849 to 1855. Three hundred thousand adventurers flocked to America's West Coast in search of gold. In the early days, gold nuggets were lying around on the ground in plain sight, or relatively easy to find in gravel beds at the bottom of streams. But later prospectors had to work harder, developing methods to extract the gold from rocks that contained it. One way to detect the presence of the precious metal was through the use of nitric acid, which corroded any substance that wasn't gold. The term "acid test" refers to that process. I bring this to your attention, Aries, because it's a good time for you to use the metaphorical version of an acid test as you ascertain whether what you have discovered is truly golden.

**TAURUS** (April 20-May 20): The time between now and your birthday will provide you with excellent opportunities to resolve lingering problems, bring drawn-out melodramas to a conclusion, and clean up old messes—even the supposedly interesting ones. You want to know what else this upcoming period will be good for? I'll tell you: (1) surrendering control-freak fantasies, (2) relieving your backlog of tension, (3) expelling delusional fears that you cling to out of habit, and (4) laughing long and hard at the cosmic jokes that have tweaked your attitude.

**GEMINI** (May 21-June 20): In the mid-19th century, the entrance exam for the British Royal Navy was quite odd. Some candidates were required to write down the Lord's Prayer, recite the multiplication table for the number three, get naked and jump over a chair, and drink a glass of sherry. I'm guessing that your own initiation or rite of passage may, at least initially, seem as puzzling or nonsensical as that one. You might be hard-pressed to understand how it is pertinent to the next chapter of your life story. And yet I suspect that you will ultimately come to the conclusion—although it may take some time—that this transition was an excellent lead-in and preparation for what's to come.

**CANCER** (June 21-July 22): In 1909, Sergei Diaghilev founded the Ballets Russes, a Parisian ballet company that ultimately revolutionized the art form. The collaborative efforts he catalyzed were unprecedented. He drew on the talents of visual artists Picasso and Matisse, composers Stravinsky and Debussy, designer Coco Chanel, and playwright Jean Cocteau, teaming them up with top chore-

ographers and dancers. His main goal was not primarily to entertain, but rather to excite and inspire and inflame. That's the spirit I think you'll thrive on in the coming weeks, Cancerian. It's not a time for nice diversions and comfy satisfactions. Go in quest of Ballets Russes-like bouts of arousal, awakening, and delight.

**LEO** (July 23-Aug 22): "Don't ever tame your demons—always keep them on a leash." That's a line from a song by Irish rock musician Hozier. Does it have any meaning for you? Can your personal demons somehow prove useful to you if you keep them wild but under your control? If so, how exactly might they be useful? Could they provide you with primal energy you wouldn't otherwise possess? Might their presence be a reminder of the fact that everyone you meet has their own demons and therefore deserves your compassion? I suspect that these are topics worthy of your consideration right now. Your relationship to your demons is ripe for transformation—possibly even a significant upgrade.

**VIRGO** (Aug 23-Sept 22): Will you be the difficult wizard, Virgo? Please say yes. Use your magic to summon elemental forces that will shatter the popular obstacles. Offer the tart medicine that tempers and tests as it heals. Bring us bracing revelations that provoke a fresher, sweeter order. I know it's a lot to ask, but right now there's no one more suited to the task. Only you can manage the stern grace that will keep us honest. Only you have the tough humility necessary to solve the riddles that no one else can even make sense of.

**LIBRA** (Sept 23-Oct 22): My message this week might be controversial to the Buddhists among you. But I've got to report the cosmic trends as I see them, right? It's my sacred duty not to censor or sanitize the raw data. So here's the truth as I understand it: More desire is the answer to your pressing questions. Passionate intensity is the remedy for all wishy-washy wishes and anesthetized emotions. The stronger your longing, the smarter you'll be. So if your libido is not already surging and throbbing under its own power, I suggest you get it teased and tantalized until it does.

**SCORPIO** (Oct 23-Nov 21): *Karelu* is a word from the Tulu language that's spoken in South India. It refers to the marks made on human skin by clothing that's too tight. As you know, the effect is temporary. Once the close-fitting garment is removed, the imprint will eventually disappear as the skin restores its normal shape and texture. I see the coming days as being a time when you will experience a metaphorical version of *karelu*, Scorpio. You will shed some form of constriction, and it may take a while for you to regain your full flexibility and smoothness.

**SAGITTARIUS** (Nov 22-Dec 21): Georgia

is not just an American state. It's also a country that's at the border of Western Asia and Eastern Europe. Many people who live there speak the Georgian language. They have a word, *shemomed-jamo*, that refers to what happens when you love the taste of the food you're eating so much that you continue to pile it in your mouth well past the time when you're full. I'd like to use it as a metaphor for what I hope you won't do in the coming days: get too much of a good thing. On the other hand, it's perfectly fine to get just the right, healthy amount of a good thing.

**CAPRICORN** (Dec 22-Jan 19): When you're a driver in a car race, an essential rule in making a successful pit stop is to get back on the track as quickly as possible. Once the refueling is finished and your new tires are in place, you don't want to be cleaning out your cup holder or checking the side-view mirror to see how you look. Do I really need to tell you this? Aren't you usually the zodiac's smartest competitor? I understand that you're trying to become more skilled at the arts of relaxation, but can't you postpone that until after this particular race is over? Remember that there's a difference between the bad kind of stress and the good kind. I think you actually need some of the latter.

**AQUARIUS** (Jan 20-Feb 18): Until the early 20th century, mayonnaise was considered a luxury food, a handmade delicacy reserved for the rich. An entrepreneur named Richard Hellman changed that. He developed an efficient system to produce and distribute the condiment at a lower cost. He put together effective advertising campaigns. The increasing availability of refrigeration helped, too, making mayonnaise a more practical food. I foresee the possibility of a comparable evolution in your own sphere, Aquarius—the transformation of a specialty item into a mainstay, or the evolution of a rare pleasure into a regular occurrence.

**PISCES** (Feb 19-March 20): Piscine author Dr. Seuss wrote and illustrated more than 40 books for children. Midway through his career, his publisher dared him to make a new book that used no more than 50 different words. Accepting the challenge, Seuss produced *Green Eggs and Ham*, which went on to become the fourth-best-selling English-language children's book in history. I invite you to learn from Seuss's efforts, Pisces. How? Take advantage of the limitations that life has given you. Be grateful for the way those limitations compel you to be efficient and precise. Use your constraints as inspiration to create a valuable addition to your life story.

*Homework: When was the last time you loved yourself with consummate artfulness and grace? Testify at [freewillastrology.com](http://freewillastrology.com).*

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